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– Case Companies Kivikoi and Olga Katariina

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LOCAL ART INDUSTRY MARKET – CASE COMPANIES KIVIKOI AND OLGA KATARIINA

This thesis examined the structure and functioning of the local art market in the Turku region through two case companies: Kivikoi and Olga Katariina. The aim was to understand how the local art market currently operates, what challenges it presents, and how the case companies could position themselves more strategically within it. The ultimate objective was to bridge the gap between artistic expertise and business competence.

The research employed qualitative methods. Data was collected through semi-structured interviews with 25 stakeholders from the art sector. The material was analyzed using thematic coding, SWOT analysis, the Disney Method, and PESTLE analysis. To enhance the validity of the findings, triangulation was conducted with the support of artificial intelligence. The results were also visualized using tools such as word clouds and a Venn diagram.

The findings revealed a dual-structured market, where low-threshold digital channels and institutionally guided top-tier operations coexist. Companies benefit from utilizing customer insights and engaging in strategic positioning. Based on this thesis, a practical toolkit will be compiled to support creative entrepreneurs in business development, strategic positioning, and customer understanding. The workbook will be published online after the thesis completion during 2025.

KEYWORDS: Art, Positioning, Market, Entrepreneurship, Differentiation, Strategy

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PAIKALLISEN TAIDEALAN MARKKINAT – TAPAUSTUTKIMUKSET: KIVIKOI JA OLGA KATARIINA

Tämä opinnäytetyö tutki paikallisen taidemarkkinan rakennetta ja toiminnallisuutta Turun alueella kahden tapausyrityksen kanssa (Kivikoi ja Olga Katariina). Työn tavoitteena oli selvittää, miten paikallinen taidemarkkina toimii tällä hetkellä, millaisia haasteita siihen liittyy ja miten tapausyritykset voivat asemoitua markkinassa strategisesti vahvemmin. Tutkimuksen lopputulos pyrki kaventamaan kuilua taiteellisen osaamisen ja liiketoimintaosaamisen välillä.

Tutkimusmenetelminä käytettiin laadullisen tutkimuksen työkaluja. Aineisto kerättiin puolistrukturoiduilla haastatteluilla, joihin osallistui 25 taiteen alan sidosryhmän edustajaa. Aineisto analysoitiin käyttäen teemakoodausta, SWOT-analyysiä, Disney-menetelmää ja PESTLE-analyysiä. Tulosten validointia vahvistettiin triangulaatiolla tekoälyn kanssa. Tutkimuksen tuloksia havainnollistettiin visuaalisesti muun muassa sanapilvillä ja Venn-diagrammilla.

Tulokset osoittivat, että taidemarkkinalla on kaksijakoinen rakenne, jossa digitaalisesti toimivat matalan kynnyksen kanavat ja institutionaalisesti ohjattu huipputaso toimivat rinnakkain. Tapausyritykset hyötyvät asiakastiedon hyödyntämisestä ja strategisesta positioinnista. Työn pohjalta kootaan konkreettinen työkirja luoville yrittäjille liiketoiminnan kehittämisen, strategisen positioinnin ja asiakasymmärryksen tueksi. Työkirja julkaistaan verkossa opinnäytetyön valmistumisen jälkeen vuoden 2025 aikana.

AVAINSANAT: Taide, Positiointi, Markkina, Yrittäjyys, Erottautumisstrategia, Strategia

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1 Introduction

Local craftmanship and creative businesses are thriving currently, leaving a growing number of people to chase a personal dream business in defiance of mass-producing consumerism. By the words of Sonja Antosalo, the lead of the Creative Business network in Finland's Entrepreneurs Association and Nellie Nyberg, Project Manager of KLOV-initiative, the importance of culture and art as a unifying element in culture is undeniable. They also point out some concerns over creativity not always going hand in hand with economic understanding or the know-how of creating a viable business. (Antosalo and Nyberg 2024.)

Markku Wilenius refers to the above-mentioned theme in his book "Luovaan talouteen, Kulttuuriosaaminen tulevaisuuden voimavarana" (Wilenius 2004) by predicting that the Finnish cultural competence and the creativity that ensues will be viable for success in the global market. The growth of the sector has been visible for a long time in the Finnish economy, and one of the main realizations to be made, is the one that creativity and entrepreneurism of high standards are not contradictory. Finnish market is ready for the next local success story as Marimekko has conducted it – by investing into high class art while creating a profit to keep operations stable. What is needed is the innovation of combining culturally significant work with the know-how of strategic business administrative entrepreneurial activity. (Wilenius 2004.)

As a response, this is a joined thesis by two Master level Business graduates, Nellie Inkinen and Olga Raski. Both graduates recognized that there is a gap between artistic expertise and business strategy knowledge generally in the local art market and felt that this needed to be fixed. Both graduates have worked as artists for years and are entrepreneurs in the creative sector. Despite different business plans both are presently employing themselves as entrepreneurs through their individual skill sets.

To bridge the gap between art and business, this thesis examines the structures and mechanisms of the local art market. The research provides practical insights and analyzes the operational logic of the art market, its challenges, and

economic influences. The findings will contribute to enhancing business literacy within creative industries.

This research aims to serve as an academic study for case companies and as a practical resource for artists and creative businesses, offering them a clearer understanding of the market forces at play and actionable knowledge to support their long-term growth and success.

1.1 Research questions, scope and aim

The main research question is:

- **What is the structure and functioning of the local art market in Turku area?**

The sub-question is:

- **What are the case companies positions in the perceived market and how to strengthen it?**

As the main research question states: the study is geographically limited to the area of Turku, excluding broader national or international art markets.

The scope of this thesis has been defined with the help of the book Market Segmentation: How to Do It and How to Profit from It by McDonald and Dunbar (2012). As a result, **the term art in this context refers specifically to visual and tangible art forms,** which exclude performing arts such as music, theater, and dance. The study focuses on handmade creations that can be seen as drawings, paintings, art installations, sculptures, and comparable works. These are referred to as visual arts in this work. This definition excludes other forms of art that do not result in physical or visual artifacts, ensuring that the study remains targeted and applicable to the case companies.

The thesis outcome is to provide an in-depth analysis of the structure and functioning of the local visual art market, identifying market dynamics, and challenges that influence its development. The findings aim to support case

companies and other market participants in understanding the factors shaping the art business landscape and how to navigate it effectively.

The research process also enhances the author's industry-specific skills and knowledge base, giving a positive impact to their entrepreneurial growth.

1.2 Case Companies

This study has been conducted for two case companies: Kivikoi and Olga Katariina. While their artistic backgrounds are rich and long-standing, both companies are currently navigating the early stages of business development and market positioning in the local art market.

1.2.1 Kivikoi

Kivikoi is a unique approach to art and design as a brand. It was established in 2024 in Turku, Finland, by Nellie Inkinen. Instead of a traditional artist personal brand, Kivikoi acts as a brand identity for Nellie´s art and creations. Kivikoi specializes in handmade, high-quality art, decor, and design objects that combine modern aesthetics with raw and organic beauty. The somewhat abstract art mirrors nature and its beautiful shapes and textures which are important for mental well-being (Jones 2020).

Kivikoi utilizes reclaimed construction site surplus materials wherever possible with a mission to minimize the environmental impact of the modern construction market. The brand's visual language is anchored into three logo variations, which serve as the primary face of the company (see Appendix 2: Kivikoi brand page). These logos, alongside other design elements, ensure consistency and recognizability, reinforcing the brand's aesthetic (Wheeler 2018, 24, 54). The brand’s storytelling extends beyond the products and the artist, aiming to be a narrative of nature’s philosophy and its reflection in art and design.

1.2.2 Olga Katariina

Through personal brand of Olga Katariina the company and operations are interchangeable with the artist herself. The company creates drawings and illustration per demand both for private customers as well as companies. It is easy to feel overwhelmed in the highly stimulating city surrounding, and art can help to stop and be able to appreciate the beauty around oneself (Garcia and Miralles 2019). With a strong connection to the town of Turku, the product line of the company at the moment focuses on local architecture and art, bringing forth the most culturally rich aspects of the city. Company also does service design, and for private customers produces portraits on order and marketing and branding materials for companies.

The goal of the company is to make art more accessible and visible and simultaneously gain recognition for the personal brand through the recognizable art style and gain credentials as an artist personally. The visuals of the company can be seen in Appendix 3: Olga Katariina brand page. Personality brands can also create meaningful content, and in general a brand is created when there is significant appeal and recognition (Vierula 2021).

1.2.3 Same field, different approach

The companies represent two different branding strategies within the same field. While Kivikoi operates under a brand name that separates the artist from the brand identity, Olga’s art business is built around a personal brand, where the artist herself is at the forefront. This fundamental difference in branding provides an interesting opportunity to also analyze how these approaches influence and shape market operations and positioning.

A key distinction between the two is in the communication of their values and aesthetics. Kivikoi emphasizes sustainability, craftsmanship, and the beauty of nature through a brand identity which can create a sense of community (Sinek 2019, 53). In contrast, Olga’s personal brand gives her the possibility to have an

empathetic and emotional connection directly between the artist and her audience (Priestley 2015, 262). Both strategies have their strengths, and they cater to slightly different customer expectations and preferences.

Both entrepreneurs have worked with art for over 10 years, but the companies and strategic business management are still new as both companies have existed for less than five years (Apunen and Parantainen 2014). Despite these differences, both companies share a common challenge: navigating the complexities of the local art market.

Both businesses are still in the process of refining their positioning within the market, adapting to industry expectations, and understanding the factors that influence success. This ongoing adaptation has resulted in a broad and evolving approach to product offerings, pricing, and marketing strategies. Without a clear grasp of the mechanisms that drive the local art market, both businesses encounter difficulties in aligning their operations with market realities and ensuring sustainable growth. With this thesis study, a shared problem is addressed by examining business alignment in the local art market and developing actionable insights to improve the focus and performance of both companies.

1.3 Theoretical background and methods

This thesis theoretical foundation is build on four main pillars: cognitive biases, market dynamics, market behavior, and market positioning. Cognitive biases are explored to highlight the challenges of accurate market understanding and decision-making. Drawing on theories by Daniel Kahneman and others from 2011 and 2021, this chapter explains how mental shortcuts, such as anchoring or the planning fallacy, can distort perception and influence both business owners and researchers. Addressing these biases improves the thesis research quality and supports more rational business strategies.

The authors of this thesis are actively operating in the local art field as part of the ecosystem under study and also as researchers. The dual role as observers

and participants increases the risk of subjective interpretations. Therefore addressing cognitive biases is a theoretical exercise and a critical safeguard for research integrity.

Art market dynamics examines consumer behavior within the market and the structural characteristics of the field. This explains how symbolic value, perceived authenticity, and creator reputation have influenced the field's pricing and demand. The chapter presents institutional structures within the art world, such as grant systems and symbolic capital. Tensions between autonomy, commercial success, and government influence are discussed, particularly in relation to the Nordic grant model. Theories of differentiation, market fragmentation, and even classical economic ideas like the invisible hand provide further context for understanding the contradictions and forces at play in the art economy.

Market behavior and positioning create a framework for understanding and evaluating how creative companies like Kivikoi and Olga Katariina can operate, compete, and evolve within the local art market. The main goal is understanding how these kinds of companies can identify and refine their positions in the evolving art market in a practical way.

Market behavior, includes more general motivational theories, economic principles, and branding. Concepts such as Maslow’s hierarchy of needs and Herzberg’s motivation theory are used to understand the emotional and economic dynamics of art consumption. The chapter also examines the postmodern consumer, branding mechanisms, customer relationship management, and strategies for adapting to increasingly fragmented audiences.

Market positioning framework opens the concept of itself and continues deeper with differentiation, Blue Ocean Strategy, Product–Market Fit, and repositioning. The chapter introduces practical analytical tools for systematic evaluation and improvement of market position. Tools include for example SWOT analysis, Business Model Canvas, perceptual mapping, benchmarking, and PESTLE. Positioning framework brings together a tool kit on how companies can

strategically establish their place in the minds of consumers within a competitive environment. It also explains how internal capabilities measured using the VRIN and VRIO frameworks can be leveraged for long-term competitive advantage, which are strategic analyzing tools and stand for Value, Rarity, Imperfectly imitable and Non-substitutable/Organizational resources.

1.4 Research design

When the goal is to theorize prominent issues, qualitative research is a well suited method (Corbin and Strauss 2008) and that is the objective in this research. As the focus lies within the local community, it is important for the applicability of the received data for it to be gathered from within that region. This empirical research study dives into the lived realities, challenges, and opportunities experienced by creative entrepreneurs operating in the local art ecosystem.

Interviewing local stakeholders also creates an opportunity to strengthen the pre-existing relationships with the local crafters, get acquainted with other makers, and as a side-product network more efficiently and spread the knowledge of Kivikoi and Olga Katariina. This was also seen as a good possibility to invest into the 7-4-11 model of connection building (see chapter 4.3).

The main research will focus on a qualitative semi-structured interview, conducted personally within the local art community, of individuals who have experience as artists, intermediaries, customers or professionals working closely within the field. A semi-structured interview is used as it is easier to compare and analyze data with other research methods (Mason 1994). The interview sample is constructed through stakeholder mapping and included 25 individuals. Objective is to obtain interviewees point of view on the subject, and their experiences through open-ended questions (Kvale and Brinkmann 2009). Interview can be an effective primary source when a person, through their own expertise has gathered unique information not necessarily available in pre-

existing literature (Ugalde 2024). In this setting, a structured interview is one to diminish the bias of variance and personal interview style (Kahneman 2021).

The interview process is supported by complementary tools of descriptive coding, and triangulation with Artificial Intelligence reasoning to reduce personal bias and ensure analytical validity. The final data is categorized into emergent thematic areas, each of which is visualized using wordclouds to highlight the most frequently mentioned concepts. At the same time the data is also reviewed through SWOT analyses manually and with the triangulation of artificial intelligence.

Methodologically the next step entailed the Disney Method by Robert Dilts from 1994 and it was used as an ideation to support both theoretical interpretation and creative synthesis. The method enables exploring the topics from three perspectives: the Dreamer, the Realist, and the Critic. (Tausch et al. 2015.) To enrich the ideation further and to reduce personal bias, the perspective of artificial intelligence is incorporated as a neutral viewpoint. The Disney Method makes it possible to combine strategic thinking with artistic reflection and the results are visualized using a venn diagram.

In addition, an analysis of documentary evidence is conducted to deepen the understanding of both local and nationwide perspectives on the art market. This method makes it possible to validate recurring patterns and identify contextual nuances that might not emerge in direct interviews alone.

After everything else, a PESTLE analysis is conducted from the full research to gain understanding of the external environment and reflect its implications for the case companies. Some other complementary strategic tools such as the Business Model Canvas is applied after the research study to further analyze the positioning of the case companies. A visual representation of the entire research study process and methods used can be found in Appendix 1: Research study map.

2 Cognitive bias in research

Daniel Kahneman was a Nobel Prize winning psychologist and economist who was an important character in combining the two studies (Nobel Prize Outreach AB 2002) His book Thinking, Fast and Slow (2011) about the human reasoning and how it can create biases is studied for this research, and furthermore the book he co-authored called Noise, about human judgement in research.

Bias thus is a systematic error that can be perceived and explained. As they are visible and recurring, they are possible to prevent and consequentially create less errors. In order to follow good decision hygiene in the research several biases are considered and their risk to the research analyzed. (Kahneman et al. 2021, 243). As a result, the following themes were noted in the beginning of the research and kept a close eye on throughout the process to reduce noise.

2.1 Planning fallacy

People jump to conclusions as part of their evolutionary skillset of quick thinking necessary for survival, yet in a modern-day society that can create cognitive biases which distort interpretation of reality (Kahneman 2011). One such is a planning fallacy, where people systematically underestimate the time, it will take them to finish a project (Kahneman et al. 2021, 162). This is taken into account when starting the project by creating an optimal timeline with a possibility for an optional extension of 50%.

2.2 Substitution heuristic

Substitution heuristic is the automated response where people when confronted with a difficult question they do not have the capability of replying to intuitively, replace the question in their mind to a simpler one and reply to that instead (Kahneman 2011). In order to not let this affect the outcome of the research, throughout the interviews this was kept in mind by the researchers and closely

monitored whether the interviewees are actually replying to the intended questions.

2.3 Anchoring effect

Anchoring effect is a bias where the starting point of the topic heavily influences the later interpretations (Kahneman 2011). Prejudgments can produce both bias and noise (Kahneman et al. 2021, 174). In this research it is noted that the study being for a programme of Business Management that already could have been an anchoring effect and interviewees focused more on the entrepreneurial side of their operations than they would have if the study was created for example an Art programme.

2.4 Law of small numbers

Even among experienced professional researchers exists an incorrect assumption that people are good intuitive statisticians, and this is the reason why for example psychologists chose sample sizes so small they exposed themselves to a 50% risk of fallacy (Kahneman 2011, 112). As people have an exaggerated faith in small samples it is easy to jump to conclusions and fall prey to selection bias where proper randomization is not achieved (Kahneman 2011, 118). This is countermeasured in this research by creating a sample size as large as was possible within the resources of the research and by benchmarking against a larger study created at the same time for validation of the results and analysis (see chapter 5.2).

3 Art market dynamics

It is common that people buy art only when they can afford it. Most art buyers make their decisions based on emotion. The purchase of art often happens spontaneously or when the right opportunity is presented. (Laitinen 2023.) Individuals subconsciously express and shape their identities through consumption and purchasing decisions. Laitinen states that consumer psychology is driven by factors including self-confidence, self-esteem, personal image, dissatisfaction, and competitiveness. The five primary dimensions influencing consumption are psychological, personal, social, economic, and cultural. These same dimensions are also confirmed by Bergström and Leppänen (2021, ch. 3.1), who emphasize that these factors form the foundational basis for market segmentation. Additionally, the utility, history, and the creator's input behind an object or product play a significant role in determining its perceived value (Laitinen 2023).

Economic cycles have a significant impact on the pricing trends within the art market, and the influence of macroeconomic conditions on the art economy has been scientifically demonstrated (Laitinen 2011). One viable client segment is older and elderly people, those with disposable income. This also matches the anticipation of customer segments as aging population has a big potential and possibility to consume (Bergström and Leppänen 2021).

3.1 Art field

In art world an institution exists which is born from the interactions and social activity of the people in the field (Sevänen 1998, 19). The inner respect of this group is based on the symbolic capital, which is the power to influence who is defined as an artist and what is considered art, and to be allowed to be a part of this institution one must recognize and appreciate this dynamic (Heikkinen 2007, 27). This respect can be lost if the artist gains an overwhelming amount of recognition and success commercially (Heikkinen 2007, 95). Additionally, the

creation of art is seen as a social activity, and to remain in what this inner circle considers an artist the person must understand and portray the interests, values and rules as well as create and maintain a professional competence and image. These art worlds consist of people whose creations are considered art within their own interpretation. (Rensujeff 2003, 13.)

The power holders decide who gains access to the most highly sponsored museums, who receives working grants, and who is awarded the most prestigious art prizes. Ironically, majority of these individuals publicly emphasize their independence from financial or commercial influences, despite holding decisive control over the distribution of such resources (Laitinen 2011). A modern self-regulatory autonomous market in this aspect has created new shifts and crumbled the credibility of traditional way of functioning (Sevänen 1998, 37.)

In research defining an artist is an inherently complicated issue, and it has a detrimental effect on the reliability of the results. Different ways exist to identify an artist, census considers those who earn a living through artwork, some ways are to look at registries of art associations or those with an education from an artistic field. However, the term “artist” is not subject to permission, and subjective definition of an artist is by Unesco from 1983: an artist is anybody who creates, performs or interprets art and wants to be considered an artist without regard for education or memberships. (Rensujeff 2003.)

3.2 Autonomy in the art field

According to art field literature it is integral to the research of the field to center the concept of differentiation. Art in this concept is seen as a differentiated autonomous field and creates a special institution in a society. Art represents the self-expressive dimension in this point of view. (Sevänen 1998, 75) While the concept of differentiation has sometimes been seen as ruinous and as an issue to overcome in order to return art into life use (Sevänen 1998, 189) a counter argument has been made that art must remain an autonomous system

to retain its ability to observe reality critically (Bürger 1984, 50). A modern art institution is avant-gardist, where art has pluralized and not any single art style or esthetic can be a monopoly. Art is still a differentiated system, but its increased visibility has defused its sacred standing, and art is seen more as a game where the rules can be questioned (Sevänen 1998, 178). As a style, avantgarde realizes the comparison of the modern against what used to be historically traditional art and Bürger even goes as far in his texts as to call avantgarde the negation of traditional art system (Bürger 1984), but this is problematic and unsustainable point of view (Postoutenko 2012).

3.3 Grants

The government is largely controlling the art field through education, taxing and legal systems, and in Nordic countries also through investments which were seen as necessary as the private market is narrow. It is until this day a controversial subject both within the professional field as well as the public. Even though the romanticized idea of an autonomous artist which is independent of the free market and government still exists, the government funding at most radical point of view has been compared to censure which provides the government with the power to define who can be considered an artist. By support provided with the grants system, there is automatically involved the promotion of certain art types and influence on the art, which while making it independent of the commercial success, does not make it independent of government approval. (Heikkinen 2007, 13–17.)

Between the artists there are high differences in the levels of income, and a wide range of individuals backup their artistic income with arts-related work and non-arts labor (Rensujeff 2003). Though the end result does not deviate significantly from the income of normal work force, the income is still fairly low considering the educational level. Nonetheless, non-arts related work is secondary in a list of priorities even if it was well paid, and artists see it as a possibility to purchase time for their artistic work. (Heikkinen 2007, 111–114.)

3.4 Invisible hand theory

The push and pull of supply and demand is the basis of the free market upon which complex modern societies have been built. While actors of the field act in self-interest they further benefit both the development of the created services as well as the customer via competitive pricing. (Conway 2009, 6–7). As stated by Adam Smith, the father of economics already 250 years ago, when individuals pursue their own interest, the invisible hand benefits society more than when the intent of the person is to improve society (Smith 2024). As such it should be the individuals rather than governments and administrators who should create both the demand and the supply (Conway 2009, 9). Market tinkering for the public good by politicians and those in power was stated by Smith to be counterproductive (Smith 2024).

4 Market behaviour

An individual's behavior is shaped by various factors, including their living environment, the state of the surrounding world, societal influences, personal characteristics and even marketing efforts from different companies. Purchasing decisions are driven by the fulfillment of either Maslow's most basic physiological needs, or the consequential, more complex needs of esteem or self-actualization (Maslow et al. 1998). These needs can be either conscious or unconscious, influencing how consumers perceive and act upon them. Marketing strategies often aim to address these needs by capturing the attention of consumers by tapping into both their overt and latent desires. (Bergström and Leppänen 2021, ch. 3.1.)

4.1 Maslow's hierarchy of needs

Abraham Harold Maslow represented his well-known theory of hierarchy of needs in 1943. It was created to explain essential and universal needs people experience globally. It is nowadays mostly presented as a pyramid, even though such visualization does not exist in any of his original published works. Though the pyramid works for majority and reminds of the basic concept of the theory, even among academics and high-level professionals several fail to subtract from memory what the levels actually are (Guillén 2021). The pyramid representation of the needs also has a danger of misinterpreting Maslow's theory, as the base of the pyramid is larger and could create an illusion of their demandingness Maslow himself never stated nor intended. Theory could easily be visualized also as an upside-down triangle to show modern societies time usage on any level with physiological needs taking least amount of time and self-actualization the most, or as square to show each level as equally important (Schultz and Tapio 2011.).

The needs represented by Maslow are consequential however, starting with the low-level needs which are physiological needs for biological survival such as air,

food, drink, sleep and shelter among others. The other needs are secondary until these are met. Another low-level need is also safety needs which would include law, security, order and the last low-level order is social including the feeling of community and belonging and the subsequential feelings of love, affection and acceptance. (Maslow 1943.)

Maslow argued that when these above mentioned needs are met an individual would develop sensibility for upper level needs which are esteem needs and self-actualization. Self-esteem stands for needs such as independence, dignity, achievement and recognition and the highest level need of self-actualization which is becoming everything one is capable of becoming by realizing one's greatest potential and seeking growth. (Maslow 1943.) A self-actualizing person according to Maslow is one who is responsible for himself and his own progress (Maslow 1971). Later in his career Maslow clarified that despite the black-and-white statement of the theory the needs can actually overlap and do not in fact need to be fully satisfied before the emergence of the next level. The needs are dynamic and in constant flux and interaction with one another. In addition to these, there is one more need Maslow brings forth but does not include it in the hierarchy, which are the needs for cognition and aesthetic. (Maslow 1987.)

4.2 Motivation

Frederick Herzberg was a psychologist who made the distinction between intrinsic motivation and extrinsic and those have been in common use since 1968. They were named by him the motivator factors and hygienic factors respectively and are commonly known especially in business management. Extrinsic motivation, also known as hygienic factor, is when a certain reward is expected, whereas intrinsic motivational factors are the feelings received from the action, for example it is interesting or enjoyable. (Herzberg 2003.) In comparison to Maslow’s hierarchy of needs, hygienic factors would mostly be the low-level needs of physiological necessities, safety, and social needs whereas self-actualization and esteem are closely related to intrinsic motivation (Guillén 2021).

Intrinsic motivation is not necessarily mandatory for motivation, but it does increase it when it is present whereas extrinsic does not motivate when it is present but its absence affects motivation negatively (Herzberg 2003). In the post-humously published book Maslow also pointed out transcendent motivations and religious motivation are introduced, where the former is about the community and the latter about a more philosophical level of motivation some people might experience and could also be called spiritual or religious motivation (Maslow 1971).

4.3 Theory of 7-4-11 rule

Google's 7-4-11 rule is a good way for creating visibility that brand recognition needs (Menon 2024). In order for the human brain to create a connection the following are needed: time, interactions, and locations. This is the foundation of the rule; if there are seven hours spent in the presence, eleven interactions and four separate locations of interactions, there is a strong likelihood of a bond. (Priestley 2015). This bond can then be used to create a market. The more of these a person or a brand can achieve, the more they will be seen as unique and as part of the experiencer's own tribe (Hayes 2016).

4.4 Customer Relationship Management

Customer Relationship Management (CRM) is the strategic building and strengthening of loyal and long-lasting customer relationships which are the most important asset an organization has. Customer satisfaction, retention and development are the main objectives, and it is a customer-centric approach. For effective customer insight data mining is needed for creating individualized and optimized customer management. (Chorianopoulos 2016, ch. 1.)

4.5 Dynamic customer strategy

As there is an increasing number of marketing and sales channels being born and consumers are using them intermittently and migrating faster than marketers can keep up traditional CRM is no longer fully covering and DCS, Dynamic Customer Strategy, instead offers a more compatible approach to combining the big vision and marketing actions. (Tanner 2014, 12.)

Data as such is not yet knowledge and information is not yet wisdom – and this is the leading reason why companies must know their customers. Data trap is the illusion of knowing due to good data – metrics and statistics which however can lead an interpreter astray through cognitive biases. (Tanner 2014, 32.) For efficient brand building it is important to truly understand the customer and consumption and to gather motivational data and the psycho-demographic data which effects it. (Tanner 2014, 35.)

4.6 Voice of customer

Successful companies develop a holistic view of the customer by understanding and using the Voice of the Customer. This is a market research technique producing a complete set of customer desires and necessities and expressed, organized, and prioritized in their own language. (Coppenhaver 2018, 21.) Buyers themselves are the best source for information on buyer behavior and can have innovative views on the market shifts before the mass market (Coppenhaver 2018, 33.)

4.7 Branding

Modern innovations and global trends have fragmented the customer base significantly, creating a concept of a postmodern consumer that expects the product to be an experience instead of just a purchase (Ahlqvist et al. 2008, 383). A brand is hence a strong communicator and an important meeting point

of the company's and customers' values. A customer “brands” itself with the brand and can feel a strong sense of belonging and community through it (Ahlqvist et al. 2008, 384). Peoples innate need to belong exists throughout human history and cultures and trust is built towards those who share the same values, which is how a successfully communicating brand can create an easier purchase decision for the customer (Sinek 2019, 53). What people buy is a brand – and brand essence can work as a psychological viewpoint for what brands mean to the culture and the lives of customers (Klein 2010, ch. 1).

With deeper insights of the potential customer’s perspective and the factors influencing their decisions and expectations, businesses can allocate resources more efficiently, ensure better targeting and communication with their right audience. This approach increases operational efficiency and supports long-term strategic planning (Bergström and Leppänen 2021, ch. 3) and positioning, ensures that businesses understand consumer perceptions and strategically align their products or services to fit these expectations. This includes defining the brand’s place in the minds of target customers and developing marketing programs that effectively communicate the brand’s value proposition. (Dibb and Simkin 2008, 7–9.)

5 Market positioning

According to Ries and Trout (2001, ch. 1), “positioning” might be a misleading term since it does not refer to altering the company itself, but to influencing the perception of the company in the mind of the target audience. Therefore, positioning is not about modifying the company or its brand, it is about shaping how it is perceived while it remains unchanged. (Ries and Trout 2001.)

A company can determine its current market position by identifying its direct competitors and analyzing how these competitors have positioned their brands. This comparison helps uncover the company’s unique points of difference, forming the basis for a value-driven positioning concept accompanied by a clear positioning statement. The effectiveness of the statement should be tested gradually to ensure it resonates with the intended audience (Brzaković and Brzaković 2021). According to Sheninger and Rubin (2017), positioning statements also play a strategic role, they should align with the organization’s mission and brand identity. It serves as a practical tool for communicating value to various stakeholder groups. Furthermore, they encapsulate the strategic intent of differentiation and act as a communicative core that links brand identity to audience expectations (Sheninger and Rubin 2017, 253). In this context, Seth Godin’s often-cited remark: “If you can’t state your position in eight words, you don’t have a position,” summarizes that positioning is about strategic communication and internal self-awareness. (Sheninger and Rubin 2017.)

5.1 Strategy and positioning

The data mining must start with a comprehensive understanding of the business objective and assessment of the current situation (Chorianopoulos 2016, 4). An entrepreneur must understand their field and society, but also internal aspects such as resources, customer segments and networks and internal analysis tools are used for this purpose (Bergström and Leppänen 2025, ch. 1.4.)

To understand a company's position in the market, a structured positioning process can be done which includes analyzing both: the company´s or more precisely, the brand's current standing and its competitive landscape. Therefore, a company's positioning is determined through a combination of internal brand analysis, competitor comparison, customer insight, and an understanding of market dynamics. Market dynamics shape how a brand can and should be perceived in a given context. These dynamics, including competitor responses, consumer behavior, and industry trends, play a critical role in determining viable positioning strategies and they should be constantly monitored and analyzed to maintain the desired brand position. (Brzaković and Brzaković, 2021.)

Industry life cycle stages such as maturity or decline can limit the company positioning, especially as customers become more price-sensitive and imitation increases. Firms must also assess the current phase of industry change and how competitors are adapting. Differentiation strategies that fail to evolve with shifting industry drivers risk becoming obsolete. (Grimm et al. 2005, 63–66.) PESTLE analysis provides valuable insight into the external macro-environmental factors that influence industry evolution and help firms align their positioning strategies and anticipate the direction of market changes. (Belsare 2025.)

The company's ability to position itself competitively in the market is closely linked to its strategic capabilities and resources. According to Barney (1991) a firm can achieve sustainable competitive advantage only if its resources meet criterias of: value, rarity, inimitability, and non-substitutability. This framework, known as the VRIN model, provides a systematic approach to evaluating the potential of internal resources to generate lasting advantage. (Johnson et al. 2017, ch. 3.4.) further emphasize that effective market positioning depends on leveraging such strategically valuable capabilities.

Valuable capabilities are those that provide genuine benefit to customers and help meet their needs. This requires managers to identify which of their activities generate the most value from the customer's perspective. Rare

capabilities refer to resources or competences that are not widely possessed by competitors. This could include a unique brand, location, or specialized know-how, something not easily transferred or replicated by others. Inimitable capabilities are difficult for competitors to copy. This can stem from the complexity of internal processes, cultural factors, or tacit knowledge that is deeply embedded within the organization. Even if rivals recognize what makes a company successful, they may be unable to replicate the same result due to this inherent complexity. Non-substitutable capabilities are those that cannot easily be replaced by alternative approaches or technologies. A business may still lose its edge if its strengths are replaced by new market solutions or more efficient technologies. (Johnson et al. 2017, ch. 3.4.)

Jay Barney introduced an updated VRIO framework in 1995 where the final criterion: “Non-substitutability”, was replaced by “Organization”. The "O" in VRIO refers to the company’s ability to effectively organize its management systems, processes, and culture in a way that supports the deployment of valuable, rare, and inimitable resources. Without this organizational alignment, even strong resources may fail to generate sustained competitive advantage. (Barney 1995, 56–57.)

5.2 Product market fit

Dennehy et al. (2016) states in their paper that one common challenge for companies is identifying and achieving Product-Market Fit (PMF): the point where a product satisfies a validated market need. They developed two frameworks: the VFUD Framework (Viability, Feasibility, Usability/Desirability) and the VFUD Evaluation Framework, which offer a structured approach to assessing Minimum Viable Products (MVPs) through three lenses: business viability, technical feasibility, and user-centered desirability. These frameworks enable companies to systematically test, refine, and evaluate their products on the path toward achieving Product-Market Fit (PMF). (Dennehy et al. 2016.)

However, PMF is not achieved by problem–solution fit. While problem–solution fit refers to the alignment between a customer problem and a proposed solution, it does not yet indicate market viability. PMF is only achieved when the market is satisfied and demonstrates this through repeated purchases. (Kaikuvuo 2025) According to Ellis (2017), one practical indicator of achieving good PMF is when at least 40% of product users say they would be “very disappointed” if the product no longer existed.

Kaikuvuo (2025) emphasizes that in creative industries, customer demand is often driven by aesthetic or emotional resonance rather than explicit problems. In such cases, PMF may be reached through targeted segmentation and by fulfilling visual or experiential needs, aligning with concepts from Maslow’s hierarchy of needs. (Kaikuvuo 2025).

5.3 Positioning measurement and validation

Nowadays exists a variety of tools aimed at understanding how consumers perceive brands and how they make purchase decisions. These tools include for example market structure analysis (MSA), choice modeling, and image analysis. All of these are designed to reveal how products compete, how substitutable they are, and what factors influence customer choices. (Weitz and Wensley 2002.)

Weitz and Wensley (2002) also mention perceptual mapping. As previously noted by Ries and Trout (2001), positioning is fundamentally about perception, so perceptual mapping enables companies to visualize how their products are positioned in the minds of consumers, identify competitive gaps, and design branding strategies that better reflect customer perceptions. Perceptual mapping can be implemented through different statistical techniques like multidimensional scaling (MDS), correspondence analysis, and discriminant analysis (Gigauri 2019).

In addition a broader range of customer perception studies can be employed to gain deeper insights into how both the brand and its individual offerings are

experienced by consumers. Customer perception studies are used to understand how a company and its products are perceived by the target audience. Tools such as surveys, focus groups, and semantic differential scales help capture both brand image and product-specific associations. (Cian 2011.) (See also chapter 5.2 Product Market Fit.)

Competitive benchmarking offers a method for assessing a company's market position relative to its strongest competitors. According to Camp (1989) benchmarking is systematic search for best practices that lead to superior performance. In the context of positioning, benchmarking involves comparing key brand attributes like pricing, design, distribution, and customer experience against industry leaders to identify competitive advantages or own performance gaps. This comparison aims to learn from competitors and adapt insights in ways that strengthen the brand's unique position in the market and differentiates the company from the competitors. (Vorhies and Morgan 2005.)

5.4 Competitive differentiation

With Porter's Five Forces framework, the competitive pressures that either support or threaten differentiation can be assessed. For example, high buyer power or a strong threat of substitutes may reduce customers' willingness to pay a premium, while low threat of new entrants and strong complementors can support the sustainability of a unique market position. The intensity of rivalry is particularly critical: in markets where price wars dominate, maintaining differentiation can become increasingly difficult and costly. (Porter 1990, ch. 1.) Vuorinen and Huikkola (2023, 30–31) recommend using SWOT framework in combination with the Five Forces model, as a tool to summarize the organization's strategic position. Additionally, they suggest aligning the Business Model Canvas (BMC) with the Value Proposition Canvas (VPC) to deepen customer insight and strengthen the fit between strategic positioning and customer needs.

Through strategic group mapping, companies can visualize their relative positioning by identifying gaps in the market where differentiation could offer a sustainable advantage and signals which competitors are operating in similar spaces. (Grimm et al. 2005, 58–61.) Pair-wise analysis takes a more granular approach by comparing a focal firm to a direct competitor within the same strategic group. Examining shared markets and product portfolios helps evaluate both the competitive overlap and the attractiveness of specific market segments for differentiation. (Grimm et al. 2005, 61–63.)

5.5 Blue ocean strategy

Blue ocean strategy (BOS) offers a mechanism which produces long-term differentiation by avoiding competition rather than defeating competition. This is called value innovation, where instead of competing in an existing market, called the red ocean, the company simultaneously combines radical cost reduction and meaningful value addition to the buyer to create a completely new, yet uncompetitive market space called the blue ocean. (Kim and Mauborgne 2015.)

Simultaneous differentiation and cost leadership is possible when value drivers are reformulated instead of just adding more and enhancing what already exists. Benchmarking competitors often leads only to incremental improvements, not to the creation of uncontested market space. BOS framework includes its own benchmarking tool: the Strategy Canvas. This analytical tool is designed to visualize the current competitive landscape by mapping out where industry players invest, what customers receive, and which factors are considered important in the market. The Strategy Canvas enables organizations to challenge industry assumptions and discover possibilities for both differentiation and cost savings. (Kim and Mauborgne 2015, 29–31.)

Another tool introduced by Kim and Mauborgne (2015) is ERRC Grid (eliminate–reduce–raise–create). ERRC grid visualizes how companies can escape the trade-off between differentiation and low cost. It forces a shift in

focus from competitors to the customer value innovation. Through this framework, companies are prompted to identify which industry factors can be eliminated entirely, determine which should be reduced below the industry standard, recognize which factors should be raised above the current norm, and discover entirely new elements that should be created to unlock untapped customer value. (Kim and Mauborgne 2015, 37–39.)

Successful application of BOS requires organizations to possess dynamic capabilities and engage in critical evaluation of existing market structures and their potential for change (Kim and Mauborgne 2015). While the BOS strategy identifies various factors for success, Mutua and Wangari (2024, 3) argue that the model suffers from a lack of a unified implementation protocol and may overestimate the malleability of market boundaries, especially in mature industries.

In addition, Osterwalder's (2014) Value Proposition Canvas offers a complementary perspective on value proposition design. While the ERRC Grid focuses on rethinking industry assumptions and value drivers on a strategic level, the Value Proposition Canvas zooms in on the customer profile; exploring their jobs, pains, and gains, and aligns these with the product or service's offered by the business. This tool supports the development of value propositions with more of a focus in customer needs and expectations than in the creation of something completely new. (Osterwalder et al. 2014.)

5.6 Repositioning

Changes that are associated with positioning, for example alterations in name or pricing are often cosmetic and aimed to secure the favorable position in the customer's mental landscape. These adjustments help the company and its brand to occupy its unique and meaningful place in the prospect's mind, rather than only standing out in terms of, for example, technical features. (Ries and Trout 2001, ch. 1.)

A compelling example of this is Jaguar, which repositioned itself in 2024 from a traditional, older customer image toward a younger, performance-oriented audience. This shift was done through modernized messaging, product styling, and advertising that over emphasized innovation and dynamism. At the same time, Jaguar updated its logo and visual language and used elements of rebranding to support the repositioning. The case demonstrates how strategic repositioning can open new market opportunities while retaining brand equity. However, it also highlights the risks: if not executed carefully, it may alienate existing customers or confuse the brand message since the reception to Jaguar's changes was mostly full of criticism. (Fripp n.d.; Green 2024.) Columnist Mark Ritson, PhD in Marketing, writes of the Jaguar case as a warning case of abandoning the 90-year old heritage which also functions as a competitive advantage. Their desire to shock surpasses the respect for history and as a result disconnects from the customers. (Ritson 2024.)

Repositioning is a strategic response from companies to different types of changes related to the market, consumer preferences, technological advancements, competitive dynamics, or internal performance. Repositioning is grounded in several marketing and strategic frameworks, such as the product life cycle (indicating when renewal is needed), turnaround strategies, and theories of competitive dynamics. Usually, the key reasons for repositioning are escaping market saturation, responding to changing consumer expectations, capitalizing on innovation, recovering from declining performance, addressing rising competition, and/or revitalizing outdated brands. These are often interconnected. For instance, changing consumer behavior may contribute to declining performance and increased competition, all of which can be tackled through careful repositioning. (Boyne 2004; Kotler and Keller 2012, 124.)

6 Research study

A multi-phased qualitative approach was done for this thesis. The research includes interviews, creative ideation, and analytical frameworks in aim to build data out of the local art market. The study was conducted by following a structured process, where data collection, analysis, and reflection were carried out in parallel order. A visual map of the research workflow is included in Appendix 1: Research study map. The map illustrates the chronological flow of all methods used.

6.1 Stakeholder map

A company needs to understand the key stakeholders of its service(s) to improve overall engagement. One must also have a comprehensive view of their interests and motivations. Stakeholder maps are used as a tool to visualize the dynamics of groups involved with a companys service(s). A comprehensive list is created of all the stakeholders, including the non-intuitive ones that may not arise in the first ideation round, and connections of these groups are assessed. By presenting the multilayered stakeholders in this way, their inner connections can be charted and analysed. (Stickdorn and Schneider 2011, 150–151). Although stakeholder map can have various formats, they should all identify internal and external stakeholders and their importance (Stickdorn and Schneider 2011, 153).

In this research, stakeholder maps were created early in the data collection phase for both case companies, to identify and select relevant interviewees. This ensured that the research aligned with real-world market dynamics and strengthened the reliability of the collected Voice of the Customer (VOC) insights. As Coppenhaver (2018, 33) stated in chapter 4.6 that buyers themselves are often the most valuable source of insight into emerging shifts in consumer behavior even before changes are actually evident in the market. which is why a qualitative interview was chosen as the main research method.

But since this is not limited to the verbalized needs of the customers, this research includes vendors and retailers who have their own experiences and data on the subject as well.

6.2 Semi-structured interview

A semi-structured interview is a conversation, guided by a set of open-ended questions. This allows flexibility to explore relevant topics in more depth. While the interviewer follows a predefined guide, they may deviate from it to pursue meaningful discussions as they arise. (Brinkmann 2013.)

The interviews were conducted from January to March of 2025. In total 25 people were interviewed who are either functioning in or close to the local art market. This included gallery owners, artists, art intermediaries, art collectors, design artists, creative industry consultants, and a Doctor of Philosophy with expertise of art, among others with the help of the stakeholder maps. As stated in chapter 1.4 open-ended questions best suited the goals of this research, and the opinions were shared in conversations lasting from half an hour to two hours per interview. The interviewees represented a diverse range of ages, professional backgrounds (both entrepreneurs and employees), different years of experience in the field, and genders. A broad sampling allowed for multiple perspectives and a well-rounded view on the current challenges, opportunities, and operational logic of the art market.

While all participants were interviewed using the same overarching structure, questions were tailored to their specific roles within the art market to ensure a comprehensive exploration of perspectives. For example, art buyers were asked how they discover artists, what factors influence their purchasing decisions, and how they assess the value of an artist (see Appendix 11: Interview questions for investors). Conversely, artists were asked how they reach potential buyers, how they perceive the market, and what factors impact their ability to operate within it (see Appendix 10: Interview questions for

stakeholders). This approach allowed for a multi-perspective analysis of the same market dynamics, capturing both the buyer's and seller's viewpoints.

6.3 Initial descriptive coding

All interviews were transcribed to ensure the accuracy of data interpretation. The transcriptions were then systematically compiled into an Excel spreadsheet, allowing for a structured overview of the findings. This approach helped in identifying recurring themes and cross-referencing perspectives among different participant groups. The excel spreadsheet can be found in the Appendix 12: Excel sheet of interview results. This was a coding process to organize and prepare the qualitative interview data for further analysis. The method used corresponds to initial descriptive coding, where the data is labeled and organized without deeper interpretation at this stage. This approach helped to highlight recurring topics, stakeholder-specific perspectives, and facilitated cross-comparison across different respondent groups. (Saldaña 2016)

6.4 Data triangulation and artificial intelligence reasoning

As stated in chapter 2, cognitive biases influence the research, and both anchoring effect and personal biases of the researcher can affect the outcome. As the interviews were written down by hand during the interview, then translated and transcripted by the same person who created the analysis, it created a multiplex possibility for the personal biases to have changed the result.

To minimize this risk and strengthen the validity of the findings, data triangulation was employed by incorporating artificial intelligence (AI) into the analysis process. All interviews were recorded on a mobile device and transcribed using AI. The AI was then tasked with independently summarizing the research content and categorizing results. The AI analysis of the interview can be found in the Appendix 18: AI Analysis on the interview data.

Triangulation in qualitative research is the custom of using multiple data sources, methods, or perspectives to cross-validate findings and minimize bias (Denzin 2009, ch. 12). This AI-enhanced approach provided an external, neutral perspective to complement human interpretation and it allowed for the validation of thematic consistency and the identification of potential blind spots in manual analysis.

6.5 Wordclouds

Qualitative data is important and useful information but presenting it in an interesting and easily interpretative way is a challenge for which the word clouds offer a good solution. Besides presenting it is an effective analyzing tool as the size of the word in a cloud is correlated to the number of times the word is mentioned in the document. (Mathews et al. 2015) They provide a formative assessment and help to identify common themes (Wilkinson 2014). This is why the interview results were visualized using wordclouds.

Three visualizations were created: one representing the overall view of the market, one focusing on the professionals working within it, and one highlighting customer-related insights. See Appendices 13–15 for wordclouds of the market, stakeholders, and customers.

6.6 Analysis of documentary evidence

Analysis of documentary evidence is a tool which is used to verbalize communicative data. The aim is to create a coherent and easily accessible form of analysis and represent both the manifest content as well as the more hidden, latent, content. Progress starts with collecting the data and preparing it, simplifying the outcome, noting the reoccurring themes and analyzing them and critically observing for any possible biases. This process is vital to narrow down the data and to provide more possibility for the information to increase in

informational value (Ojasalo et al. 2015, 137–139) It is often used combined with other data collection methods. (Ojasalo et al. 2015, 43)

As the interviews of the local art market were conducted, a nationwide study of the creative businesses in Finland was published by GIGLE through OMA-hanke which is a project sponsored by Ministry of Education and Culture. The project was created to develop the digital sales of creative industries, and the study included 1063 responses in total from the stakeholders of the industry from every county in Finland. (Gigle 2024) In this research, the analysis of documentary evidence tool was utilized to examine the Gigle report of the creative industries in Finland. The sponsored quantitative study echoed a significant number of themes found in this thesis's qualitative analysis, reinforcing the validity of the results and cross-referencing these themes provided an additional perspective. In addition the analysis tool was also used to analyze the document made of the interviews by artificial intelligence (see Appendix 18: AI Analysis on the interview data).

6.7 SWOT analyses

SWOT is an effective tool for analyzing organization's strengths and weaknesses and identify potential opportunities and threats and combining it with a business model canvas brings a more focused assessment and evaluation into an organization (Osterwalder and Pigneur 2010). The first SWOT analysis was done manually by one of the thesis authors. This traditional approach was based directly on handwritten interview memos and summaries. The analysis involved identifying recurring themes, insights, and contradictions from the data and categorizing them into strengths, weaknesses, opportunities, and threats. This way, this SWOT has direct engagement with the material but could have provided an initial interpretation grounded in the author's own understanding of the field (see Appendix 19: Market SWOT).

The second SWOT analysis was done using artificial intelligence. The AI-generated interview transcripts were provided as input for the analysis, and the

AI was asked to synthesize a SWOT framework based on the given data. This is visible in Appendix 20: Market SWOT by AI. This approach aimed to reduce potential researcher bias and offer an external, impartial interpretation of the material. By comparing this AI-driven SWOT with the manually created SWOT, it was possible to identify consistent themes and validate the reliability of the qualitative findings.

A SWOT analysis was also conducted to the case companies in order to gain an understanding of their standing in the market and to create a better strategy. See Appendices 4 and 5 for the SWOT analyses of Kivikoi and Olga Katariina.

6.8 Business model canvas

The business model canvas (BMC), a strategic management tool was used for the case companies to map the current business logic of each. BMC provides a visual framework for developing, analyzing, and innovating business models. It outlines nine key elements: customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships, and cost structure. (Osterwalder and Pigneur 2010)

In this research, the updated version of BMC, The sustainable Business Model Canvas (SBMC) Designed by Loïc Bar, was used, since the environmental factors is one of the key elements of case company Kivikoi. SBMC extends the original nine building blocks with negative and positive externalities, explicitly integrating environmental dimensions alongside economic aspects (Sustainable Business Model Canvas 2020).

The analysis was conducted after the interviews but before the full market and positioning analyses. Using BMCs early, it was possible to gain a structured overview of how each company currently creates, delivers, and captures value. The purpose of using the BMC was to clarify the existing business models of the companies to support later in positioning and strategic recommendations. The BMC was also used to identify potential areas for development providing a visual summary of the companies' business models as they were at the time of

the research. See Appendix 6: Kivikoi business model canvas and Appendix 7: Olga Katariina business model canvas.

6.9 Disney method

Disney method was chosen to bring an imaginative perspective, ideation and creative reflection in to the research. The Disney Method was utilized as a tool for reflection on the data gathered from interviews and literature. The method complements qualitative research and is used in analyzing perspectives and strategic insights. (Hambrock and de Villiers 2023, 52–68)

The Disney Method is a structured brainstorming technique which involves looking at a problem from three different perspectives:

1. The Dreamer – Creative optimistic who generates ideas and envisions the most ideal scenarios.
2. The Realist – Examines how the ideas can be implemented practically.
3. The Critic – Pessimist who analyzes flaws, risks, and obstacles and perceives the worst-case scenario.

(Barton et al. 2012, 15–20)

The Disney method was done by thesis authors but with a structured approach to ensure that the results remain objective and valuable. The method was guided by a set of questions presented in Appendix 16: Disney method. Since the method is originally designed for group brainstorming, the method was slightly adapted to avoid bias and ensure a structured analysis:

- First Round: Nellie = Dreamer, Olga = Realist
- Second Round: Nellie = Realist, Olga = Critic
- Third Round: Nellie = Critic, Olga = Dreamer
- Fourth Round: AI as Dreamer, realist and critic

The data was collected through a discussion between the two thesis authors. The session was conducted as a reflective dialogue where both participants explored the research themes from the Dreamer, Realist, and Critic perspectives. The conversation was held in Finnish and immediately transcribed and translated into English as can be seen in the Appendix 16: Disney method.

The method provided reflective space beyond interview data, allowing the creative evaluation of both the opportunities and limitations in the local art market. Since the interview was conducted before the Disney Method ideation, it was insightful to observe how the interview findings and themes influenced the content that emerged through each Disney role. The method provided a reflective framework for processing and reinterpreting the data from multiple cognitive perspectives.

6.10 Visualization with venn diagram

A Venn diagram was used as a visual tool to summarize and communicate the results of the Disney Method. A Venn diagram is a heuristic tool to show the relationships between different groups of things. It uses shapes to illustrate how the selected groups intersect, differ, or relate by overlapping with each other. (Allwein 1996, 81). The Disney method results were categorized under the three Disney perspectives and then compared to identify overlapping views. These overlaps highlighted where two or all three perspectives shared similar concerns, observations, or aspirations as can be seen in the Appendix 17: Venn diagram on Disney method.

6.11 PESTLE

A company’s ability to establish and maintain a competitive position is directly influenced by shifts in the macro-environment. Therefore, integrating PESTLE analysis into the positioning process ensures that strategic branding and differentiation efforts are both responsive and resilient. PESTLE framework is a

tool used to understand the macro-environment by analyzing Political, Economic, Social, Technological, Legal, and Environmental factors that influence strategic decision-making. PESTLE provides a lens through which companies can evaluate external pressures and opportunities that shape their market identity and competitive stance in the context of positioning. (Johnson et al. 2017, ch. 2.2)

From interviews and previous analytical stages, a PESTLE analysis was conducted as part of this research by the recommendation of a literature review as was stated in chapter 1.4 Research design. This analysis served two purposes: it provided a broad overview of the macro-environmental conditions and a deeper reflection on how these factors interact with the two case companies Kivikoi and Olga Katariina. The analysis covered the six PESTLE dimensions and each factor in these dimensions was explained and reflected on how it interacts with the current and future positioning of each case company. The identified factors were categorized and evaluated based on their nature, expected duration (short, mid, or long-term impact), and the quality of the impact (positive, indifferent, or negative). See Appendix 21: PESTLE analysis.

7 Market structure

A clear picture emerges of the Turku region’s art market, where digital sales channels, strong community spirit, and a hierarchical gatekeeper system coexist. While online platforms and collaborative networks create growth opportunities, development is hindered by a lack of business and pricing expertise and an uneven support structure. The market can be divided into two main segments: the digitally oriented, low-cost "long tail" and the institutionally regulated top tier controlled by gatekeepers. Although growth is currently constrained, the increased use of digital channels and collaboration models provides a clear path forward. (See Appendix 12: Excel sheet of interview results.)

According to Appendix 13: Wordcloud of the market, the most occurring themes were people and art, marketing, customers, purchase and products and business. Several interviewees stated that in the current economic situation, smaller products tend to sell better than larger art pieces. The term “small” was repeatedly mentioned in this context.

7.1 Purchasing behavior

The 25 people chosen locally for the interview in the beginning of the year were from very different sectors and as such there was a considerable number of dispersion in the question of where the art purchase happens, as illustrated in clustered bar chart in Figure 1.

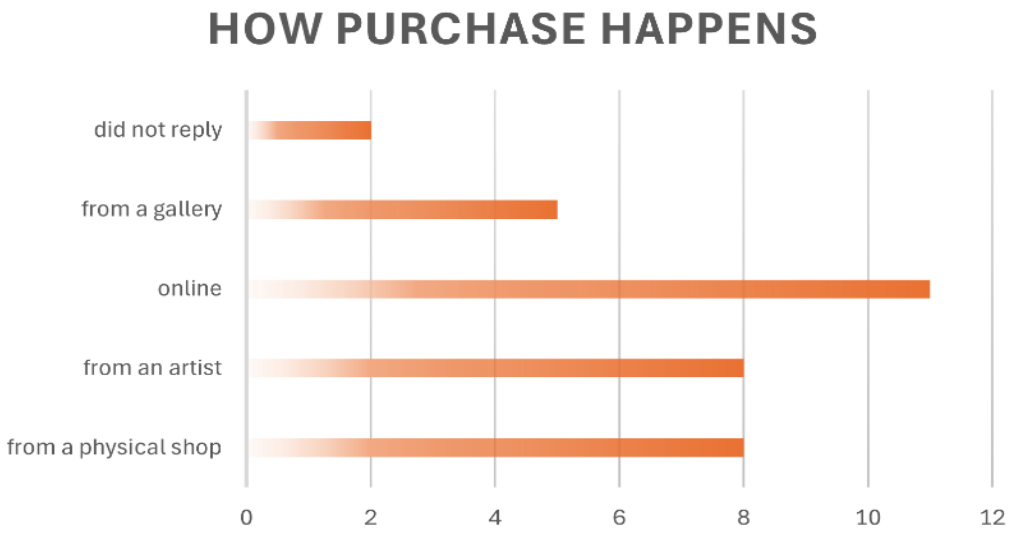

Figure 1. Interviewees on how the purchase happens.

Mostly mentioned source of commercial activity was non-surprisingly online, consisting of social media as well as websites and online shops. Artist and physical shops were tied for second place and galleries were also mentioned by several people.

As such storytelling was said to be one of the most effective ways of marketing, as was visibility and a strong network. Along with these, repetition was used as a tool to gain the necessary visibility. Several of the interviewees included a mention of their own about the theory of 7-4-11 which is mentioned in chapter 4.3. One interviewee mentioned the theory by name, while two more mentioned in general the strong need of being seen often, and in different surroundings fully validating the importance of the 7-4-11 model.

Purchase decision was mentioned by several interviewees to be the need for aesthetics or branding oneself with the purchase, perfectly representing Maslow's mention of aesthetics being one of the needs alongside that of his traditional hierarchy, and the ideas in chapter 3.9 about brands being a point of identity creation for consumers.

7.2 Power relations and market mechanisms

All Disney perspectives emphasized challenges in market access and the critic highlighted systemic inequality and questionable structural issues. The Disney methods Critic perspective brought forward concerns about elitism and lack of transparency within the art market. It highlighted the perceived disconnect between true artistic value and what the market rewards, as well as the risks of burnout, gatekeeping, and commercialization undermining creativity. The Critic shaped the art market as a delusional scam which included for example money laundering. While this perspective is intentionally exaggerated, it offers a revealing and illustrative critique of the structural tensions and perceived inequities within the market (see Appendix 17: Venn diagram on Disney method).

The interview results also show that the hierarchical structure was seen as a weakness, along with the lack of security and business understanding. The market structure is mostly perceived as difficult to penetrate, with several interviewees still describing it as an “inner circle” environment and even referring to it as a “land of envy.” This exclusivity creates barriers for new actors within the field. Simultaneously, this is contrasted by the growing accessibility of online channels, which offer a more democratic route for visibility and sales in the creative sector. (See Appendix 12: Excel sheet of interview results, Appendix 19: Market SWOT and Appendix 20: Market SWOT by AI.)

Public funding schemes can provide essential support to an artist’s career, yet an overreliance on “grant logic” distorts fair competition and unintentionally relegate entrepreneurship to a secondary role within the creative economy. Mostly the interviewees were, however, optimistic and identified numerous opportunities for growth and development. Among the highlights were calls for nationwide collaboration. Emerging art-tech platforms and marketplaces alternative distribution channels that allow artists to bypass traditional local hierarchies and reach global audiences directly. (See Appendix 21: PESTLE analysis.) Also there can be seen increased appreciation for the skill and time

required to create art, and positive trends such as the rising interest in local handcrafts. These perspectives were further supported by the SWOT analysis, which emphasized the internal strengths of Turku's art scene particularly for its communal spirit and the strong motivation and passion of its creative professionals (see Appendix 19: Market SWOT and Appendix 20: Market SWOT by AI).

This hopeful outlook was echoed in the Dreamer perspective of the Disney Method analysis, which revealed a latent aspiration for a more emotion-driven art ecosystem, one in which the meaning, authenticity, and shared experience of art are valued at least as highly as financial transactions. Together, these findings suggest a desire to redefine success in the art market through more collaborative and value-based approaches. (See Appendix 17: Venn diagram on Disney Method.)

Furthermore, the data between Appendices 12 and 17-21, suggests that consumers do not always distinguish between art and design, blurring the boundaries between the two. This ambiguity creates both challenges and shared opportunities. While it increases competition, it also opens new paths for hybrid offerings, or even a detour route to bypass the stiff "art" market.

7.3 Creativity versus commercialization

Venn diagram well illustrated the tension between creativity and commerce. Realist focused on strategy and feasibility more than the other roles, but the need for market change was evident in all of them. The Realist viewpoint saw that artists require structured business skills, branding, and visibility to succeed, such as in any other business as an entrepreneur. Galleries mediate supply and demand while buyers are driven by convenience, taste, and trust. Business viability in art requires the same strategic effort as any other field. See Appendix 16: Disney method and Appendix 17: Venn diagram on Disney method.

In Appendix 21: PESTLE analysis, political, economic and even social factors show a structural imbalance in public support. For example, art is culturally

appreciated but state funding tends to benefit only a limited number of artists, creating a skewed competitive landscape. As stated in chapter 3.1, the art market is shaped by a hierarchical structure where a small group of gatekeepers decide which artists receive visibility, funding, and legitimacy. So institutional power still theoretically rules regardless of market trends or customer demand. The persistent stigmas around commercialization of art and a lack of business education in the field also goes hand in hand with this issue. As mentioned in several interviews as well, it is the select inner circle that decides who is considered a professional artist.

7.4 Macro-level factors

Art education functions as a gateway to the art market by offering early exhibition opportunities and networking connections. However, a major gap persists between artistic training and business competence, as a significant number of creators lack knowledge in pricing, branding, and entrepreneurship. Educational backgrounds often act as filters, reinforcing market exclusivity.

Insights from the Appendix 21: PESTLE analysis reveal that technological factors: the rise of digital platforms, artificial intelligence, and accessible creative tools have had a relatively neutral or even positive impact. AI is not perceived as a direct threat but rather as a useful support tool. Legal conditions present a mixed picture: while the intellectual property framework offers protection, it remains complex to navigate in creative fields. On the positive side, tax relief for micro-enterprises and reduced VAT on art products were seen as enabling conditions.

Legal factors had a mixed impact. While the intellectual property framework offers protection, it can be difficult to utilize in art. Tax benefits for micro-enterprises and lower VAT on art products were seen as positive conditions, though it has not created a significant impact yet. It provides a regulatory advantage that could be strategically utilized to implement tiered pricing models instead of relying solely on premium pricing.

Political and economic challenges emerged as the most pressing issues across multiple research methods, particularly within Appendix 16: Disney method, where they were consistently viewed as the most problematic factors. These two categories are closely intertwined. A key tension identified is the disconnect between the Finnish grant-based support model for artists and the actual consumption habits and financial capacity of customers. As a result, the entire ecosystem operates under conflicting pressures. More at chapter 9.5 Misalignment: Market versus buyer values.

A promising trend is the increasing emphasis on sustainability. Artists and designers who can clearly demonstrate the use of circular design principles are now more likely to gain access to collaborations, increased visibility and other opportunities. This shift marks a potential strategic advantage for companies that integrate sustainability deeply into their brand identity. Overall, no major short-term macro-environmental shifts were identified in the Appendix 21: PESTLE analysis.

7.5 Market view by GIGLE nationwide questionnaire

The makers of the GIGLE questionnaire and analysis about the creative field (2024) held an educational event in Helsinki on 7th of March, 2025, for entrepreneurs of creative industry named “Lisää myyntiä – inspiraatiopäivä luovan alan yrittäjille”. There it was mentioned that the creative industries are currently 3,1% of GDP and is now the fastest growing industry in Finland with 130 thousand companies and an expected growth rate of 40% (Raeste 2025). This was also mentioned in the introduction chapter in reference to Wilenius predicting already 20 years ago that creative businesses will be one of the main success factors in Finlands economy (Wilenius 2004). In the event a concern was also voiced about the leftist ideas left over from the 60s about not being allowed to sell as an artist (Borgman 2025) and grant meaning to be only the wings with which to take off but the idea or the art created must provide for itself eventually. The theme was also explored in the questionnaire and the

respondents were asked if they were able to do their work without grants, their responds are visible in figure 2. below.

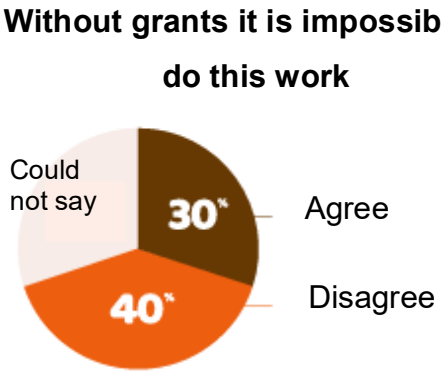

Figure 2. Respondents on working without grants (Gigle 2024).

The negative influence grants have on the industry was visible in the questionnaire results as 30% of respondents felt their job was impossible to do without grants, and only 40% felt they could. The rest were not able to say. (Gigle 2024).

7.6 Cross-validation of interview data

As the interview material was input into the artificial intelligence it was then asked to summarize the research (see Appendix 18: AI analysis on the interview data). Even though it was not able to calculate the number of interviewees it recognized and phrased easily the objective and means of the research. It was also able to represent the data in a visual form as seen in below:

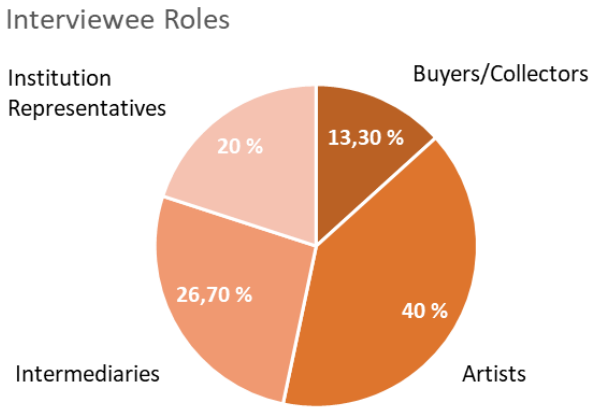

Figure 3. Interviewee roles (OpenAI ChatGPT 2025).

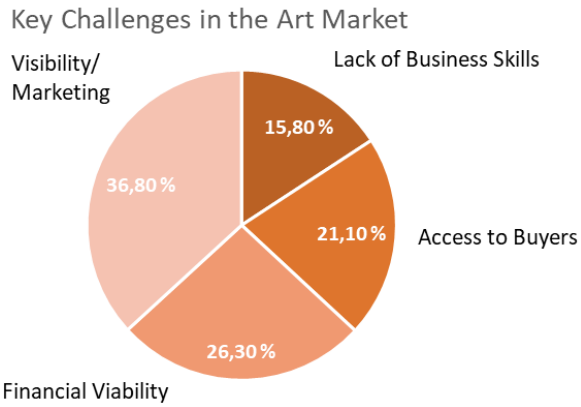

Figure 4. Key challenges in the art market (OpenAI ChatGPT 2025).

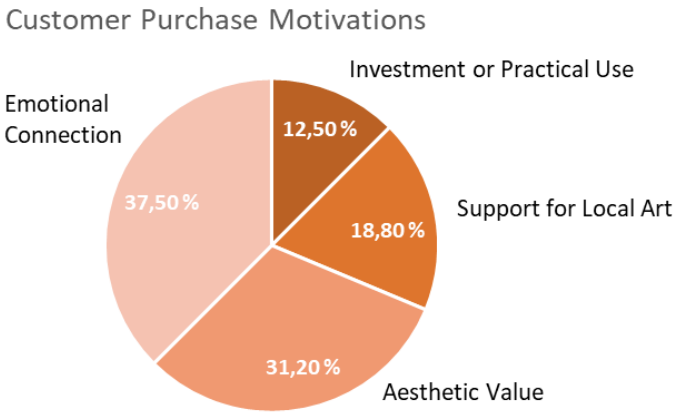

Figure 5. Customer Purchase Motivations (OpenAI ChatGPT 2025).

The diversity of the range of stakeholders interviewed was mentioned to have provided a layered and realistic overall picture of the market, and in addition to

that the structure, dynamics and challenges were all explored in the material as can be seen in the Appendix 18. AI and personal analysis both mentioned grant and support system as a challenge, with artificial intelligence defining it as “outdated and overly bureaucratic”.

AI was then asked to divide the whole research into four categories, which it defined to be market structures and stakeholders, customer behavior and buying process, challenges and barriers, and lastly creativity, entrepreneurship and the future. This correlated with the manual human made analysis where the themes were also the market, obstacles and viability which corresponds with the AI chapter of challenges and barriers, and customer base and stakeholders. Only the category of creativity, entrepreneurship and the future was not mentioned with as high degree of importance as in the AI version. AI saw that theme to be representing the need and challenges of combining creativity and passion with business and consistent strategy. If allowed, it would have mentioned also stakeholders and roles as the fifth category as can be seen in the Appendix 18: AI analysis on the interview data.

As for SWOT opportunities, AI again points out emerging digital platforms and adds international markets as an expansion option with it. AI also configured that businesses are increasingly open to integrating art into their workspaces, offering artists new collaboration opportunities. See Appendix 20: Market SWOT by AI.

8 Economy of art market

All the data reveal that the economic dynamics of the Turku art market are shaped by both micro-level motivational factors, such as reward and pricing, and macro-level uncertainties, including purchasing power and support structures. Although the growing contribution of creative industries to GDP and the rise of digital sales channels support market potential, critical bottlenecks persist. These include weakened purchasing power, a lack of sales expertise, and grant system biases that distort competition. Strengthening strategic business competence and improving pricing transparency emerge as key areas for future development.

8.1 Motivation versus profitability

Most common answer to working in the sector was out of love or passion. Towards the end of the interview, they were also asked about the viability of the business. Mostly the interviewees saw working in the art sector as viable as is demonstrated in Figure 6. below.

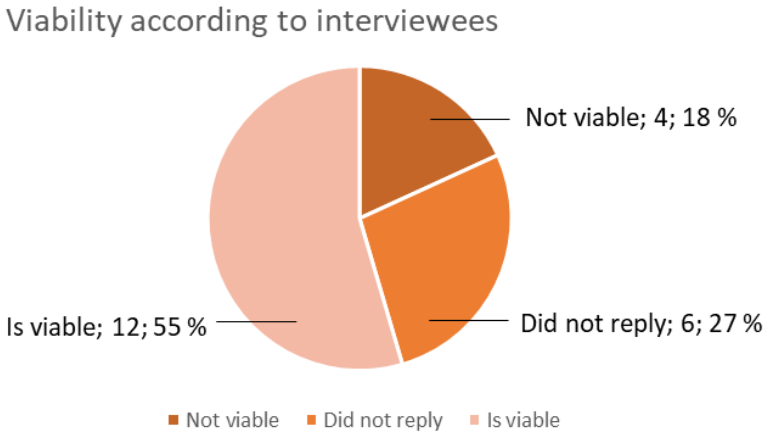

Figure 6. Interviewees on art sector viability.

Interviewees were chosen mostly from the people who currently work or have worked in the art sector, so the result is biased by selection bias as mentioned in chapter 2.5 about the law of small numbers. A majority offered ready

voluntary advice about what helped them to start off their businesses, and recurring themes were the need for networks and operating in an organized way consistently. Those who did not see it as a very profitable business sector mentioned other benefits affecting their choice of career which were mostly those of intrinsic motivation as mentioned in chapter 3.2, such as the passion for creating or a better work and life balance. Some people did report that their motivation for working in the field is diminishing due to the lack of hygienic factors of motivation as Herzberg's theory stated.

Those who criticized the viability of the market mentioned grants as one of the effectors why the business is not operating in Finland as it should be. The assistance offered to what was called "the real non-capitalistic artists" distorted the invisible hand competition as stated in theory chapter 3.4. In the music industry of classical music and opera the decrease in the ticket prices was mentioned by an interviewee to have led to the consumer no longer understanding the skill and training required of the creators.

Furthermore, merely the fact that the research was created for a programme of Business Management and studied the market dynamics resulted in some potential interviewees declining invitations to the interview, as they saw themselves as being non-consumeristic or not working within the art field.

8.2 Purchasing power

The biggest obstacle to buying was recognized as the cost by 84% of the interviewees, which stands for 21 out of the 25 interviewees. Out of the remaining some did not reply to the question (2), and only 8% (2) did not mention price as an affecting criterion, as is demonstrated in the bar chart below.

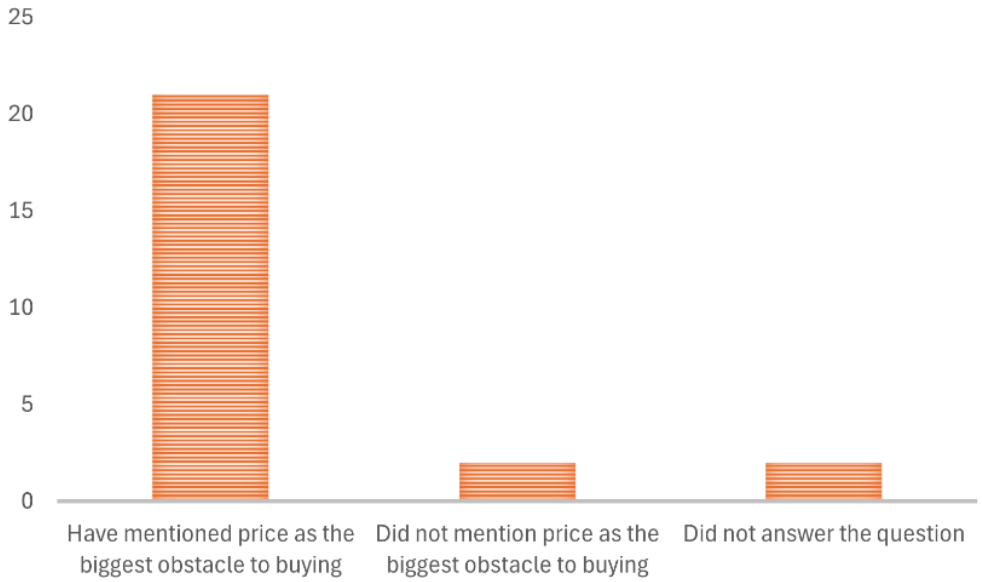

Figure 7. Interviewees on price as the biggest obstacle to purchase.

Other obstacles were mentioned to be lack of understanding, interest or possibility. Most interesting answers mentioned herd-instinct created by Tiktok where people lack the ability to make individualistic choices, and another said being too creative to invest into art made by other people as own skillset is enough to make the same.

One of the challenges identified in the interviews is the mismatch between the pricing logic of handmade work and customer understanding. The true cost and effort behind handcrafted art are often invisible to the buyer, which leads to pricing anxiety among artists and creative entrepreneurs. As a result, numerous individuals hesitate to price their work confidently, fearing it may alienate potential customers or go unappreciated. This issue links to the concept of value construction where the perceived value of a product must be aligned with the pricing to justify the investment. The Disney Method's Realist circle highlighted this by framing branding and sales competence not as commercial intrusions, but as integral artistic skills. The ability to communicate value through narrative, brand identity, and audience understanding is essential to overcoming the pricing barrier and maintaining flexibility in response to varied purchasing power levels across customer segments. See Appendix 17: Venn diagram on Disney method.

8.3 Economic imbalances

The economic situation is both an opportunity and a threat, if it were to improve people would be investing more in art, whereas if global insecurity was to rise even further it would be detrimental to the art market and community. Art is strongly influenced by business cycles and is one of the first things people stop spending on (Laitinen 2001). From the study results it can be seen that the market has been in depression or trough area and based on the interviews, it seems to approach recovery stage, or it is already there. Some other threats are the grants which several of the interviewees mentioned to be limiting the normal capitalistic competition, or the invisible hand market theory as stated in chapter 3.4, and not having enough customers in a small region of Turku. See Appendix 19: Market SWOT and Appendix 20: Market SWOT by AI.

In the Appendix 20: Market SWOT by AI, is also pointed out several external threats challenging the growth of the field. Economic instability and inflation are seen to reduce consumer interest in purchasing art. Mass-produced alternatives pose a threat to handmade works, and unpredictable grant systems can jeopardize long-term planning. Without business skills, artists may become invisible in this kind of competitive environment.

Additionally, the B2B sector presents a growing opportunity, as companies are increasingly integrating art into their branding, office environments, and employee well-being programs, offering an under-utilized revenue stream for local artists. Moreover, digital licensing models create possibilities for new kinds of art products such as icons, illustrations, print-on-demand services and other virtual goods that can also create international revenue streams.

8.4 Economic view by nationwide questionnaire

The need for the growth of economic skills is visible in the GIGLE nationwide questionnaire results where 90% of over thousand respondents declared that they have switched or considered switching careers due to the insecurity of the

financial aspect. Only 53% felt they could themselves affect their prospects and 20% were happy with the monetary reward they got from their job. (Gigle 2024) This coincides with the qualitative interviews results where a considerable number of individuals responded by not being that happy with the viability of their businesses, and that the hygienic factors of the motivation are struggling and affecting motivation negatively (see chapter 3.2 and 7.0). In total the questionnaire results further validated the research despite the scope difference. Same themes of financial instability, grants system and lack of business know-how were mentioned as potential hazards in the field, but both validated the need for the improvement of the latter.

The often-mentioned need for the creative businesses and artists needing improved business skills is also shown in the GIGLE questionnaire results as only 21% of the over a thousand respondents felt they were selling systematically and regularly and only 30% felt they knew how to (Gigle 2024). Several individuals said that in the future their sales will most likely be happening online as can be seen in the chart below where overwhelming majority with 61% of over 1000 respondees said they will sell on their own website. Nearly half with 48 per cent mentioned through social media and platforms and intermediaries were mentioned by 41% and 37% respectively. This would answer the customer needs directly as a large number of individuals expressed in the questionnaire the need for clarification on the products and services as well as the pricing models. (Gigle 2024)

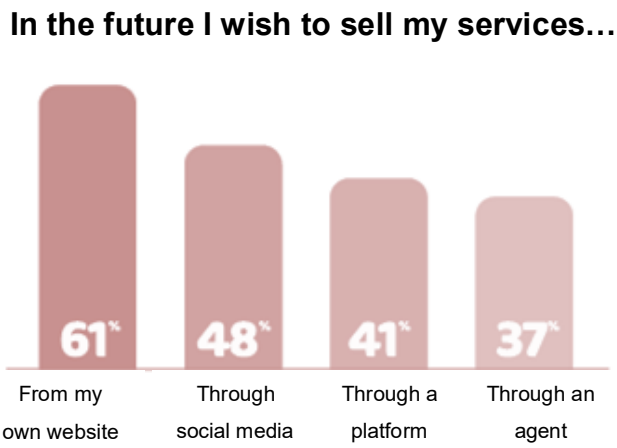

Figure 8. Future sales channels (Gigle 2024).

The narrative produced by artificial intelligence was more coherent in stating the issues of the field. Manmade interpretation of the research about viabillity focuses on the financial and economic issues of the field, showing a keen interest of the researcher about the topic, whereas artificial intelligence had a better overall picture of the multifaceted issues around the subject. The personal input of the person working in the field was mentioned to have an impact on the success, and constant adaptability and self-driven development are crucial as well as strategic and commercial understanding. The lack of business competence is mentioned sometimes to be an issue, as well as lack of marketing and visibility. Entrepreneurship is however seen as an opportunity and the future is viewed with cautious optimism, persistence among other factors is seen as integral to success.

9 Stakeholders and community

The interviews, wordclouds, AI triangulation, SWOT, Disney method, and a nationwide survey reveal a multi-layered ecosystem in which local artists, intermediaries, and customers are emotionally connected yet commercially fragmented. In the Turku art market, stakeholders form a close-knit network rooted in strong local identity. Growth is hindered by weaknesses in marketing, fragmented distribution, and limited business expertise. However, opportunities for collaboration, increased digital visibility, and favorable consumer trends provide a promising foundation for strengthening customer relationships.

9.1 Customer relationships

Over half of the 25 interviewees mentioned that they feel they have at least some returning customers, several said 50% of the clientele were returning. This was said to be due to the fact that routines create safety which is needed in the current financially and politically unstable times. Also, the emotional connection the artist or entrepreneur creates with their clientele has an effect. This coincides with the idea that a singular sale is not the goal but creating a profitable relationship by fulfilling the customers' expectations (Bergström and Leppänen 2021) and the importance of the strategic building and strengthening of long-lasting customer relations which is CRM as stated in chapter 4.4. Nearly all the interviewees came up with different aspects of what they would like to better understand about their clientele, showing the desire to both hear the VOC as well as improve their business further.

An impressive 72% of interviewees, 18 in total, believed they still had market segments they have not yet reached, mostly due to lack of marketing or visibility. Such segments were for example young or medium-young people, which can be explained by the Malsow’s theory in chapter 4.1 of the hierarchy of needs. Also, the effect of older people as a viable market segment from chapter 4.2 Economy of the art market proved to be a visible characteristic and

several interviewees mentioned that mostly their customer segments comprised of the elderly and older middle-aged people.

Word cloud of all questions and replies about the customers showed the customer to be important, who is interested in the products and price. Home was a strong theme as art is often for design purposes and purchases often happened for gifting purposes.

9.2 Stakeholder ecosystem and actor profiles

Word cloud of the interviewees as based on how they were chosen and how they themselves described their involvement with the field showed a strong correlation of art and entrepreneurship, words: artist and creator, painter, designer and expert were also reoccurring in replies to those questions, showing the versatility of the people within the field. This goes well with the art market research (see chapter 3.3 Grants) stating that artists often supplement their artistic income with the arts-related work and non-arts labor.

AI clearly recognized that the market insists of galleries, artists, collectors, intermediaries, museums, buyers, events, and professional networks, who work in a layered ecosystem of “grassroot” small actors and larger commercial players even up to international channels (see Appendix 18: AI Analysis on the interview data). The people working in the field share a passion towards the market, which was also mentioned in a human made analysis, but AI brought an extra mention of this passion being a connecting tool of the stakeholders in the field. Some artists manage their own sales while others relied on others such as institutions and galleries, and this correlated well with the initial analysis and the figure 1 about the mentioned sales channels.

It was also noted from PESTLE and both BMC that support organizations and entrepreneur associations play an important role in amplifying visibility, providing training, and supporting the market infrastructure. (See Appendix 21: PESTLE analysis; Appendix 6: Kivikoi business model canvas and Appendix 7: Olga Katariina business model canvas.)

When asked to describe the people in the field AI replied that they are a diverse group consisting of “young creative entrepreneurs” among others. This was questioned by the researchers and AI was asked further to explain what the base of this statement was, when the answer changed to “creative entrepreneurs at different stages of their careers” instead. It stated that upon revisiting the data no mention was found of youthfulness of the actors, but some had mentioned to be in the early stages of their careers which resulted in the changed original statement.

The customer segments did not include any in-depth further analysis in comparison to human made analysis, and AI also recognized that art buyers' motivations are often emotional and varied. The customer base is also diverse and consists of aesthetes, gift purchasers and collectors but also companies. They are thought to be seeking emotional connection to the product, uniqueness, brand and price. This was also brought forth already previously, and no significant number of new insights were brought to this topic from the AI. (See Appendix 18: AI analysis on the interview data.)

9.3 Community

From strengths, AI recognized that the Turku art market benefits from a strong sense of community and local identity. AI identified a repeated theme that, in Turku, customers seem to show support for local artists and products. There is also a diversity of creatives which enhances the market's versatility. Artists, galleries and other players are increasingly utilizing digital platforms to build their brand and reach audiences. In addition, AI stated that there is a growing recognition of the economic and cultural value of the creative sector. See Appendix 20: Market SWOT by AI.

Another strength noted from the interview results is the emphasis placed on authenticity and peer recognition within the community; the validation by fellow creators and stakeholders functions as an important competitive advantage in building trust and reputation and creating differentiation from AI art products.

For weaknesses, AI recognized that the field struggles with a lack of business knowledge. Several artists face difficulties in pricing and commercializing their work and even more in understanding their customer base. The market is fragmented, with no clear distribution system connecting artists and buyers efficiently. AI stated that the results show that traditional sales methods are becoming outdated, and financial support remains uncertain and often misaligned with commercial goals. See Appendix 20: Market SWOT by AI.

From the Dreamer perspective, the art market was envisioned as a collaborative, inclusive, and emotionally meaningful ecosystem where art is valued, business is ethically aligned with creativity, and all participants can thrive both financially and artistically (see Appendix 17: Venn diagram on Disney method). In this ideal world, education and support systems would enable all artists to flourish, and the value would be focused specifically on the skills of the artists. Each Disney role offered distinct contributions, and the Dreamer emphasized emotional value and equality, and the community was mentioned in several points (See Appendix 16: Disney method).

9.4 Customer behavior

Another recurring topic was the notion that routines create safety and security (Houni 2025) which was also mentioned by interviewees. The research done by Gigle showed however some distinct dissatisfaction amongst the customers with the understandability of the services and their prices. Services were mainly searched for online, from search engines, social media or providers websites, and after these, word of mouth and professional networks were amongst the most used channels. Of over a thousand respondents 80% said they prefer to purchase directly from the service provider instead of a dealer, which differs slightly in scope to the local art market where more productized sales exist. (Gigle 2024). However, the takeaway remains the same in both researches; the products and the artist must be available online.

Another recurring topic was the desire of the creative fields service providers to understand their clientele and 69% felt the demand created meaningfulness to their work. This coincides to the importance of the CRM, but also to the intrinsic motivation mentioned in chapter 3.2 and Maslow's hierarchy of needs in chapter 3.1 as this provides the possibility both for realization of upper-level needs of self-esteem and self-actualization. Based on the interview data, customer behavior in the Turku art market can be segmented into three main types: emotionally committed buyers, status-driven buyers, and function-oriented buyers, each valuing different aspects of the artwork and influencing their purchasing decisions accordingly.

9.5 Misalignment in Market versus buyer values

The data gathered from interviews, SWOT and PESTLE analyses revealed a notable misalignment between the art market hierarchy and the actual values of art buyers. While the "inner circle" still shapes artistic legitimacy within the field, customer behavior suggests that end consumers do not necessarily align with these professional definitions of artistic value. Several interviewees noted that customers value aesthetic appeal, emotional connection, and functionality over the artist's education or institutional recognition.

Moreover, numerous buyers, especially those purchasing for gifting or interior decoration, prioritized uniqueness, locality, and ecological responsibility over fame or critical acclaim. In contrast, the inner market structures appear to favor academic recognition and alignment with traditional art circles. One interviewee explicitly stated that "nobody is the messiah on their own land," reflecting the exclusivity and inertia within the Turku art market. This suggests that traditional art hierarchies no longer reflect how people buy art, as emotional connection, ethics, and personal relevance now drive purchasing decisions.

10 Discussion

The research revealed a fragmented and multi-layered art market, where traditional gatekeepers still hold symbolic power, yet parallel structures are emerging because of digital platforms, community networks, and value-based branding. This was further proved by the fact that some operators of the artistic field declined the request for an interview based on not seeing themselves as commercial factors. These alternative pathways bring accessibility, storytelling, and ethical production that offer options outside institutional validation. However, it also means that a clear misalignment exists between market structures and buyer motivations: while customers are driven by emotional and aesthetic value, the system continues to reward academic credentials and bureaucratic recognition. This dissonance complicates positioning and creative entrepreneurship. The findings underscore the urgent need for stronger business literacy and strategic thinking within creative industries.

10.1 Validity and reliability

It should be noted that the work is a qualitative case study rooted specifically in the Turku art ecosystem. This makes statistical generalisability limited. The modest sample of 25 informants remains vulnerable to the “law of small numbers” despite its diversity. The authors’ role as practitioners, researchers and observers introduces potential subjectivity. It allowed unique insights but also demanded critical reflection and the implementation of bias-reducing strategies throughout the process. Schedule-wise the research stayed within the planned schedule and there was an investment of time, new occasion and location added into the connections according to the 7-4-11 rule.

10.2 Validation through triangulation

When comparing SWOTs results, AI SWOT (Appendix 20: Market SWOT by AI) seems to focus more on external market forces (consumer behavior, digitalization, corporate integration of art), whereas Human made SWOT (Appendix 19: Market SWOT) brings out internal challenges and feelings within the artist community such as hierarchies, insecurity and lack of structure.

The AI SWOT is broader and more generalized which makes it clear to understand but it risks oversimplifying complex field-specific dynamics and losing some of the nuanced voices of the interviewees. For example, under Weaknesses, both SWOTs highlight challenges in commercializing artistic work. However the human made SWOT also identifies it as a lack of business understanding which is a more fundamental cause that not only explains the weakness but offers a deeper insight into its core reason. This same phenomenon can also be seen in other areas of the SWOT analyses.

Human made SWOT has a more emotional and grassroots perspective which makes it more qualitative and reflective, using phrases that may resonate more with practitioners and stakeholders inside the field. It captures the raw sentiments and context-specific concerns of participants, or it may also just reflect a lived experience and internal frustrations within the ecosystem which is exactly why the analysis was also done using AI, an impartial point of view.

The two SWOT analyses complement each other: The AI SWOT offers a broad overview of the market landscape, making it a suitable starting point for understanding key themes and general dynamics within the market. The manually created SWOT, on the other hand, offers deeper reasoning with more nuanced insights and contextual interpretations that also reflect the human analyst’s understanding of the field. Therefore, the AI SWOT can be used as an initial first lens through which the overall market is viewed, followed by the human made SWOT as the second lens to explore the underlying causes and implications in greater depth.

Even though the AI SWOT is neutral in tone, it is also shaped by prompting, model limitations, and potentially decontextualized interpretation. For example, it draws conclusions about “grant system limitations” and “strategic marketing gaps” that were not explicitly stated but inferred from patterns. This is valuable, but without transparency in how the model synthesized responses, traceability and academic rigor may be weaker.

10.3 Case companies positioning

Recent research suggests that local brand positioning enhances consumers’ psychological alignment with a brand, primarily through increased feelings of social connectedness and perceived similarity (Wu et al. 2025). This effect is particularly strong among consumers who seek a sense of community in their purchase decisions. Olga Katariina’s brand is deeply rooted in local identity and therefore benefits from this effect. Its cultural and regional anchoring enables a stronger emotional bond with audiences who value belonging and shared narratives. This localized positioning may drive greater loyalty and organic visibility through word-of-mouth.

In contrast, Kivikoi operates with a more abstract, conceptual brand identity aimed at scaling beyond regional borders. While this approach opens opportunities for global reach and differentiation, it requires more deliberate effort to create emotional resonance so that consumers feel aligned with the brand, even in the absence of direct cultural familiarity.

These differences reveal a broader insight: success in the creative sector is determined by consumer behavior and by the ability to strategically align brand identity with the socio-cultural context of the target audience. Especially in creative industries, where emotional engagement plays a central role, alignment becomes a driver of perception and purchase behavior.

At the same time, both case companies face shared external pressures. Economic factors: low purchasing power, market fragmentation, and rising operational costs are the most consistently negative influences across the

board. For Kivikoi, these macroeconomic constraints challenge the accessibility of its premium pricing model, making scalable offerings and pricing flexibility increasingly critical.

Further barriers to growth arise from structural issues within the art world itself. The persistent stigma surrounding commercialized art, along with the lack of business education in arts training, contributes to a professional hierarchy that excludes majority of contemporary creators. Both companies operate either by choice or necessity, somewhat outside of this traditional fine art system. As a result, the market position and legitimacy are often shaped not by audience demand, but by recognition (or lack thereof) from established gatekeepers. This limits growth potential even when the work aligns with market trends. In such a stagnant and conservative market, a blue ocean strategy becomes an attractive alternative. Rather than competing for visibility within rigid artistic hierarchies, both brands could carve out new value spaces. For example, Kivikoi could redefine itself not as an artist-led product brand, but as a sustainable spatial design partner blurring the lines between art, architecture, and material innovation. Olga Katariina, in turn, could expand its brand narrative toward hyperlocal storytelling with artisanal excellence in ways that resonate globally.

10.3.1 Kivikoi market positioning

Kivikoi operates at the intersection of circular design, art, and architecture. When mirrored against macro-environmental forces and examined through the lens of its Sustainable Business Model Canvas (SBMC), a positioning begins to emerge.

Upon reviewing the Sustainable Business Model Canvas, it is possible to see how it reflects the VRIN/VRIO framework: Kivikoi’s value can be seen in its alignment with macro trends like sustainability and emotionally resonant, handcrafted art. These qualities are advantageous and relevant in Finnish context, where ecological awareness and emotional design resonate with consumers. Interviews confirm that emotional connection, sustainability, and

storytelling are key values for regional growth in Turku, which aligns Kivikoi with at least the local market expectations.

Kivikoi´s rarity comes from the use of reclaimed construction materials and unique artistic aesthetics. These are also inimitable, as well as the creative process that includes new kinds of mastering of the materials. Although non-substitutability is replaced by organization in the updated VRIO model, Kivikoi has built a business structure that supports its core strengths though possible scalability and resource constraints remain challenges. Overall, the analysis confirms that Kivikoi's positioning is strategically grounded but would benefit from strengthened operational capacity to fully realize its advantage.

Kivikoi would benefit from shifting away from the validation within the traditional fine art hierarchy and toward policy-leveraged partnerships. By embedding artworks into publicly funded infrastructure projects such as façades, lobbies, or placemaking installations developed with municipalities and contractors, Kivikoi can align itself with budgets earmarked for the built environment, rather than individual artistic output. This approach would provide a more stable foundation for growth.

Kivikoi's premium pricing strategy is justifiable in B2B markets, particularly in contexts like hospitality, architecture, and interior design, where branding and environmental, social and governance (ESG) credentials carry weight. However, to safeguard against volume stagnation, the company could adopt a two-tiered revenue model:

1. Core Collectibles — limited-edition, high-margin statement pieces.
2. Adaptive Editions — modular prints or digitally rendered textures, derived from the same base materials, produced on demand and licensed internationally.

This dual structure preserves the artisanal character of the brand while building resilience against macroeconomic shifts. At the same time, societal trends favoring authenticity and sustainability naturally support Kivikoi's value proposition. Still, the Finnish art scene's lingering stigma around

commercialization poses a challenge. A strategic long term response lies in blue ocean positioning: Kivikoi can define itself as a material design partner for architects and planners or just a design architecture partner. In this role, the brand bridges aesthetic experience and environmental function and sidestepping outdated perceptions of “art for art’s sake. This would make Kivikoi a co-creator of sustainable environments and not just an art maker. This positioning would place the brand within a new category of value creation, bypassing the limitations of traditional art markets.

Technological shifts offer additional opportunities. As AI-generated visuals dilute the uniqueness of digital content, the demand for tactile, authentic materials is on the rise. Kivikoi can address this by developing a phygital model, in which each physical piece is paired with a 3D “digital twin.” When protected under design rights, such digital files can also generate passive licensing revenue. A curated B2B web portal, envisioned in the SBMC, would streamline this process through instant quoting, texture libraries, and immersive previews, making B2B buying frictionless and globally scalable.

Environmental alignment is particularly strong since Kivikoi was “born circular”. This is prominently reflected in both the Value Proposition and Positive Externalities sections of the SBMC. However, transportation of large-scale works presents a carbon challenge. A practical solution would be a micro-studio or pop-up model workshops situated at construction sites. These would minimize emissions, foster closer supplier relationships, and enable agile production scaling without increasing overhead.

Several structural elements from Kivikoi’s SBMC strongly reinforce its strategic positioning and future scalability. Value Proposition and Externalities give a fusion of tangible (waste reduction) and intangible (emotional resonance, visual calm) benefits which allows the brand to command a premium price point.

From Key Partnerships local construction companies and architectural firms should be engaged also as a strategic co-creators. For example, through shared showrooms and collaborative research and developement, these

partnerships could amplify impact and visibility. While exhibitions and social media remain foundational, the proposed “Architects’ Portal” would support international expansion by a digital service tools and offer configuration, licensing, and AR visualization for future. Since the founder’s time is currently the most significant input, a targeted automation like CNC cutting or 3D scanning could lower labor costs while preserving craftsmanship for details. A diversified income mix could include original artwork sales, B2B commissions, digital licensing, and temporary leasing for events could help mitigate seasonal fluctuations and expand market reach. Kivikoi’s market positioning is dynamic. As Brzaković and Brzaković (2021) and Johnson et al. (2017) suggest, macro-environmental forces, consumer expectations, competition, and shifting values heavily influence where a brand can realistically operate. Simultaneously Kivikoi has qualities that are transferable to international contexts. The nature-inspired aesthetic and circular design principles lend themselves well to global expansion.

10.3.2 Olga Katariina market positioning

Olga Katariina brand provides affordable art for all - both to private as well as public sector. The diversity and flexibility in the market approach creates a low risk positioning which is not too tied to any one market segment. In addition to the artistic work which includes physical art of professional level, artistic products and graphic design, the company also gains visibility through the arts-related work such as hosting painting parties and calligraphy which is not only the local norm as stated in chapter 3.3 but also enhances the 7-4-11 visibility of chapter 4.3.

The brand's core competence is built with a strong focal point on locality and creates a correlation amongst the core audience of local businesses, organizations and private customers including locals as well as tourists. The value of appreciation towards the vibrant city surrounding resonates with the clientele and further enhances the main marketing channel, which is the word of mouth and inner recommendations. Investments could be seen as not only

towards local business but also building local competence. Visibility of the work in the cityscape as well as entrepreneurs' own networks are the strongest standpoint and scalability outside of the local region is possible through several channels when the local market becomes saturated.

Hand created visual style, and the uniqueness is a valid competitive advantage against the AI-created visuals and the passion within the creative process brings an emotional value to the work. The products created match well with the trends of appreciation towards handmade and what was mentioned in the interviews as the customers' tendency to prefer purchasing small artistic items with function over larger art investments. By using local print shops and preferring sustainably sourced materials the environmental factors are also considered as logistics are minimized, and products are created from renewable materials such as wood and paper.

By aiming towards the mass market, the company is already positioning itself away from the exclusive inner circle of the art field and the need for external approval. Building connections and networks with other creative entrepreneurs optimizes the possibilities for ideal business partners and further enhances the culturally rich local community. Unlike the specialized group of individuals which was referred by some as the “elitist proper artists who look down on commercialization”, entrepreneurs do not fight for the same limited resources such as grants, but instead the field is developed together, and a sincere collateral spirit exists within which the company is working for the common good.

As a sole proprietorship the company stays agile and can change courses swiftly in the case of market shifts. Storytelling, which was mentioned as one of the main strategic strengths both in literature of brand building as well as in the interviews, is easier when it is interchangeable with the artistic path of the entrepreneur. Strong involvement in the work also enables activation of the inner circles as well as weak ties which are integral to create movement as presented by Malcom Gladwell in Tipping Point (2002).

The artist herself is integrated into the brand experience, with direct contact and personalized services forming a central part of the customer journey. Low-threshold communication tools such as Instagram and WhatsApp create easy accessibility and service-oriented identity. With easy contact working both ways the VOC is easy to access and DCS is regularly updated. The diverse, multi-layered customer base has created a profound portfolio with a great amount of insights and personal experience as well as a framework for commercialization and pricing of the services.

The current revenue model focusing on B2B sales and especially licensing is functional but dependent on projects which lack continuity and security. Combined with the artistic services and product line, this three-tiered income model is more flexible but still susceptible to changes. Though the products do not necessarily have the necessary profit margin yet to be financially viable, that is an aspect that could improve with time and more established business partners and retailers. Aside from the financial aspect, limited time resources are the biggest challenge to their creation. By creating designs aiming outside of the local market the revenue as well as the profit could benefit substantially. To fully realize the opportunities of sales, more digitalized channels must be implemented, and usage of digital tools could be upgraded severely.

The Olga Katariina trade name has been following the advice given by several interviewees and remained operational consistently and visible through different platforms and operations for several years already. As with numerous other professionals in the field, there is a lack in marketing which stemmed from the lack of clear brand identity, which was greatly improved throughout this thesis and specified to be a local personal brand focusing on scaling from the ground up.

Through the VRIN/VRIO framework Olga Katariina product line is specifically created to cater to everyday needs of the customer: calendars and postcards and bookmarks are all usable products, and the design is supposed to spark joy and pleasure. Even though the usability of the product is important, art also has an immense immaterial benefit as well and can even reduce stress levels

(Laitinen 2023). This is the main value that provides the most genuine benefit to customers. Long-studied business skills and a core focus on locality are those which create the rare capabilities whereas the inimitable are the internal process of sales and production combined with the created networks. Non-substitutable capabilities are the unique skill and recognizable artwork created by the artist herself. This might still be under threat as artificial intelligence could easily create the same work, but the lack of the artist and the creation process would influence the customer's emotions towards the artwork.

10.4 Thesis objectives

The primary objectives of the thesis study have been achieved. The research aimed to explore and understand the structure, challenges, and dynamics of the local art market, and create a base with how two case companies Kivikoi and Olga Katariina are positioned, and how they can strengthen their position within it. The scale of this study was limited, and the authors were not able to conduct a complete and in-depth positioning analysis for the case companies, but a strong foundation and framework has been created as a result of this thesis. The framework enables continuation and completion of case companies' analysis in the future.

10.5 Practical use and applicability of the thesis

The thesis results have revealed key challenges, opportunities, and stakeholder perspectives that influence local market access and the commercial viability of creative enterprises. The study offers a structured overview of the current state of the local art market and its underlying dynamics, and it serves as a diagnostic tool and strategic aid for companies in the market.

The thesis has contributed to a broader dialogue by bridging the fields of creative work and business thinking. This may benefit the case companies and also other small creative enterprises. The insights provided in this thesis can be

applied by cultural actors aiming to enhance the integration of artistic practice and entrepreneurship and the reflections and conclusions drawn from the research could offer valuable perspectives to educators and policymakers. Structural and educational needs identified in the local creative ecosystem can inform future decisions, support development programs, and strengthen the support infrastructure for the sector as a whole, if the stakeholders are willing to use it.

10.6 Future outlook

As stated in chapter 4.5 that information is not yet wisdom, so did Chief Communications Officer of Gigle Salli Raeste say in their event for creative entrepreneurs that having knowledge does not mean it is going to turn into actions (Raeste 2025). As a large amount of tools were created during this thesis process for case companies, such as business model canvas, SWOT, stakeholder map, PESTLE analysis and brand guidelines, these will be incorporated into strategies and next steps for the companies.

One meaningful next step as a practical relevance would be to share the results in the form of an educational session or workshop in collaboration with an entrepreneurial organization. This way the value of the research could be extended beyond the case companies and benefit the wider local creative community. This would also be an opportunity to demonstrate the thesis author's professional expertise in the field. The authors could strengthen their visibility within the creative industry and contribute to shaping its future by mentoring others.

Both case companies need a more detailed and systematic competitor analysis to support further strategic development and better positioning. Neither company has made benchmarks to its offerings against those of its competitors. It is difficult to clearly identify or communicate their unique selling propositions (USPs) without this insight.

A structured competitor analysis would enable the companies to evaluate their positioning more accurately, identify opportunities for differentiation, and refine their brand communication (and stand out). This would also contribute to a stronger market presence by aligning product, pricing, and promotion strategies with customer expectations and competitive realities.

Both case companies would also benefit from improving their customer segmentation efforts. One practical step would be the development of clear and data-driven buyer personas. These personas would help the businesses to better understand their audiences, tailor offerings, and communicate value more effectively to the right customer groups also linked to USPs. As stated by Ries and Trout (2001), positioning is about influencing how a company is perceived in the minds of the target audience. With clearer customer understanding, the companies can define and manage further how they are positioned in the market and especially in the consumer's perception.

As Brzaković and Brzaković (2021) stated, positioning strategies should be constantly monitored and analyzed to maintain the desired brand position. Therefore, the case companies need to implement mechanisms for the active monitoring of their market position for future. As a result of this thesis a workbook consisting of ready forms for filling out with explanations to the theory behind it will be created. The workbook is planned to be published online during 2025, following the completion of the thesis. This creates an easy opportunity to return to the materials and easily update the vision and furthermore strategy of the case companies, and anybody involved.

11 Conclusion

As a result of this thesis, a practical workbook will be compiled to support creative entrepreneurs in their business development and positioning efforts. The workbook is planned to be published online during 2025, following the completion of the thesis. The workbook will provide art entrepreneurs with essential business tools that are often missing from their practice. The workbook will include guided templates and theoretical explanations to support strategic development and decision-making. Within thriving surrounding the case companies can also have a beneficial sphere for growth. The workbook, titled Make Strategy Visual, is intended to function as a practical extension of this research.

Answer to the main question: What is the structure and functioning of the local art market in Turku area:

The local art market in Turku region operates a hybrid structure that blends traditional gallery-based systems with emerging digital and independent platforms. The local art market still operates with an outdated model: a semi-closed ecosystem where access and visibility are influenced by networks and educational background. Entry into the professional field often hinges on belonging to an “inner circle,” typically formed through formal art education, associations, or personal referrals. Despite changes in the broader art economy, this traditional and hierarchical structure has endured, reinforced by the scarcity of gallery spaces and long-standing norms within the local cultural scene.

The functioning of the market is increasingly shaped by multiple parallel channels: physical galleries and museum shops remain important but are few in numbers, digital platforms have become vital for visibility and sales and craft shops and multi-brand stores act as alternative outlets, often blending art with design and functionality.

A structural disconnect persists between market mechanisms and consumer behavior. Consumers tend to operate independently of the formal market structure, forming a parallel ecosystem that prioritizes personal relevance over institutional conventions. As a result, current market structures and consumer behavior are misaligned. Contemporary consumers often prioritize emotional connection, functional use, and affordability in their purchasing decisions.

Despite Turku's rich cultural heritage and strong artistic identity, the market is widely described as conservative, slow to warm up, and resistant to newcomers. While there is a sense of community among established creators, this coexistence of support and gatekeeping shapes the market as both enabling and restricting.

Public funding and grants play a role in sustaining the ecosystem but also introduce dependency and distort true market competition. Consequently, the art market in Turku functions within a fragile balance between passion-driven creativity, institutional structures, and evolving consumer preferences. From an economic and business perspective, the current market structure requires transformation or, ideally, it will be driven to evolve on its own through the pressure of its internal contradictions and inefficiencies.

Answer to the subquestion: What are the case companies positions in the perceived market and how to strengthen it:

Kivikoi is positioned at the intersection of sustainable art, circular design, and material innovation. It remains outside the traditional art establishment. This limits visibility and growth despite alignment with macro trends like sustainability and authenticity. Kivikoi should position strategically as a design architecture partner, shifting focus from individual artworks to spatial and material collaboration in architecture and interior design.

To strengthen its position Kivikoi should scale smartly by investing in digital tools (e.g. 3D scanning, AR assets) and forming partnerships with architects, builders, and public projects, enabling broader reach without compromising its artisanal identity. If wished, Kivikoi can move from niche to mainstream

relevance by redefining its category and building an ecosystem around circular design.

Based on the findings of this thesis, a preliminary positioning statement for Kivikoi can be formulated as follows: Kivikoi combines tactile beauty with ecological impact by using reclaimed materials to offer nature-inspired design elements for sustainability-driven individuals who seek emotional and material authenticity.

In line with Seth Godin's principle (mentioned in chapter 5) that a brand's position should be expressible in eight words or less, a distilled version of the statement is:
Meaningful circular design, because stone has a **timeless touch.**

Olga Katariina is positioned as a friendly neighborhood artist, ready and willing to help both companies and customers with their artistic needs. To sum it up in eight words: **Friendly neighborhood artist for all your artistic needs**. The high-quality art and easily accessible professional customer service make it easy to define the customer needs and make the service design an easy project. The company is strongly tied to the local community and the art created mirrors this.

For growth, Olga Katariina has possibilities for scalability within the created networks to new domains, and more customers could be found in a nationwide setting once the digitalized assets have been fully implemented. The product line and licensing both have intense growth capabilities and realizing them means allocating time resources wisely. For sustainable growth more delegation might be necessary in the future.

For continuation both companies should follow up with benchmarking and defining porters five forces. This would enable regular strategic updating which keeps the competitive advantage. For Olga Katariina another weighing perspective would be to create detailed customer personas using the VOC from interview results and personal experience. The operations are strongly focusing on customer relationship management as the most important asset and there is

now a good amount of proper data about psycho-demographic factors and motivation. Dynamic customer strategy is the next logical step as the customer journey should be streamlined with the application of digital services. As stated in chapter 4.5 there is an increasing number of sales channels and purchase mostly happens online as was demonstrated in chapter 7.1 in figure 1. The importance of presence online would be greatly benefited from presenting the offerings clearly to satisfy the customer need for art purchase clarity expressed in the Gigle survey and presented in chapter 8.4.

For Kivikoi, future development should continue embracing the Blue Ocean Strategy from chapter 5.5, by redefining its market boundaries. Kivikoi can position itself as a provider of spatial experiences rather than remaining confined to the art or decor sectors. This includes leveraging the Strategy Canvas to map existing industry norms such as traditional sales channels, scale of artworks, and institutional validation, and identifying how Kivikoi diverges through its focus on emotional resonance, ecological innovation, and customizable, modular installations for architectural or public settings. In addition, Kivikoi could also utilize the Value Proposition Canvas mentioned in the chapter 5.5. These steps will support the creation of a new market category and allow Kivikoi to scale without sacrificing its artisanal identity or core values.

How the thesis affected case companies in other ways:

The thesis process led to several benefits for both case companies. The research journey itself functioned as a valuable networking and visibility opportunity with the 7-4-11 theory. Also new contacts were generated and brand awareness was boosted.

As a result of the interviews, and therefore direct stakeholder engagement, both companies gained potential collaborations. Olga got potential partnerships with a wood products manufacturer and a glass arts manufacturer, and Kivikoi connected with a collaborator for clay-based works and bathroom art installations. In addition, Ars Musica in concert hall and Ecolocal became Olga´s retail partners, while Kivikoi got to organize an art exhibition at Kaarnavilla. Both

companies' social media following grew, and the project sparked new interest among local creatives, cultural operators, and potential customers.

One significant realization emerged during the research process: clarification of professional identity for case company Olga Katariina. Through interview discussions, one stakeholder pointed out that Olga Katariina's core professional focus aligns most clearly with the role of an illustrator. Therefore, the thesis process helped define and articulate her specific position within the creative industry. This can strengthen the company’s branding and communication and makes it easier to identify relevant customer segments, collaborators, and potential business directions.

Throughout the process, both authors deepened their academic and practical understanding of market segmentation, positioning, and consumer psychology. From a professional development standpoint, the authors gained valuable experience from the market and collaborative tools such as Canva Whiteboard. The project also served as an educational way of testing ethical usage of AI in research. As creative entrepreneurs, the authors deepened their understanding with strategic insight for future decision-making.

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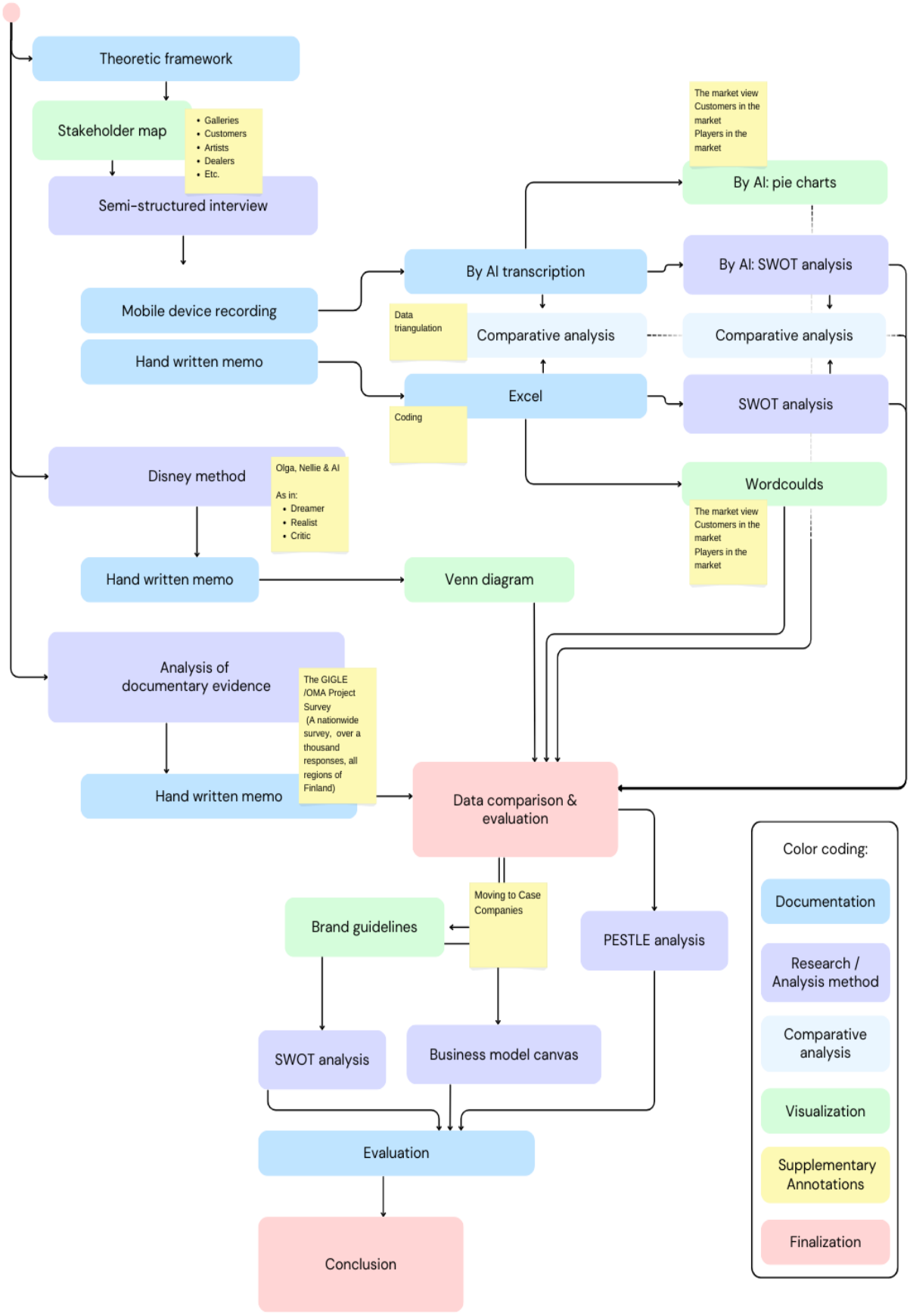
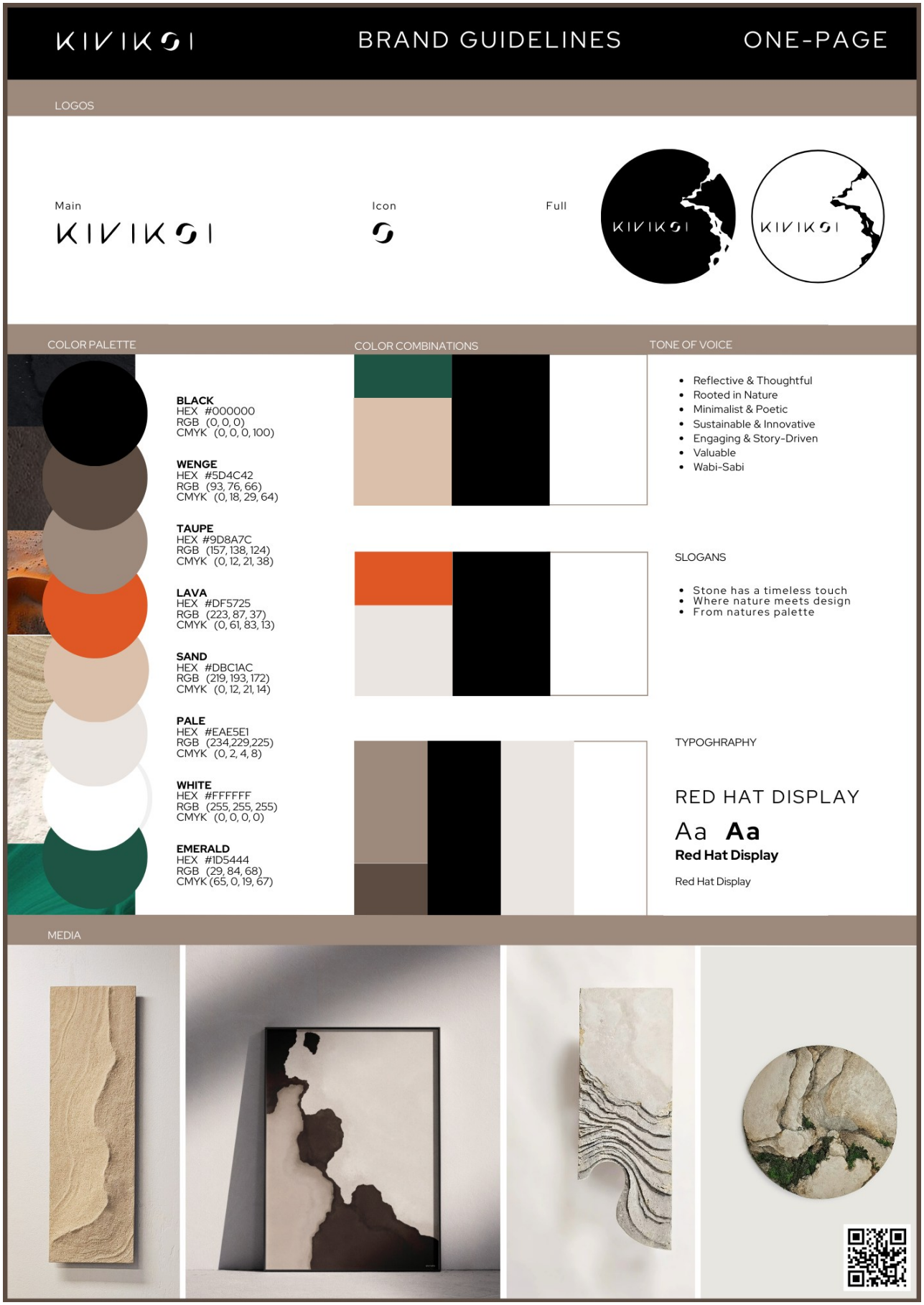
Research study roadmap



Kivikoi Brand page

04/2025



Olga Katariina Brand page

04/2025

LOGOS

Main

olgakatariinaraski

Icon

BRAND GUIDELINES ONE-PAGE

PRODUCTS

SERVICES

chalk board art

digitalized

TONE OF VOICE

- Recognizable
- Everyday beauty
- Playful
- Bold
- Easy and effortless
- Black and white with neutral highlights

COLOR SCHEME

TYPOGHRAPHY

Olga

olga

almost any handdrawn calligraphy

STRONG VISIBILITY OF THE ARTIST

Kivikoi SWOT

04/2025

STRENGTHS

- Unique concept / Innovative technique / New approach
- Brand identity, tone of voice and visual language
- Multidisciplinary skillset
- High quality products
- Sustainability approach
- Flexible market approach / not tied to artmarket
- Agility of a small business
- Timeless design / modern approach
- Commercial approach
- Artist / Company visibility
- Adaptability to different formats
- Personal brand of the artist
- Not yet limited by history / no restraining customer expectations

WEAKNESS

- Limited production capacity
- New brand / still gaining recognition
- Slow production timelines
- Dependence on the artist / only one person
- Lack of traditional art CV (applies only in Finland)
- Small company - limited resources ex. Time
- No formal protection yet (IPR/Patents)
- Products are hard to patent
- Logistics, shipping challenges
- Low company capital / challenges with outsourcing and investments
- Price range excludes partially potential clientele
- Networks not yet fully developed

SW
OT

OPPORTUNITIES

- Increasing interest in
  - Ecological goods
  - Handcrafted goods
  - Tailored goods
  - Local skills
- International expansion
- Collaborations in other markets / Partnerships
- Digital product development, metaverse, etc.
- Scalable customer base
- ancillary products
- Educational content
- Grant funding and art funding programs
- "Blue ocean" opportunity

THREATS

- The art and design markets are highly competitive
- Limited customer base
- The art market structure in Finland (barriers)
- Economic uncertainty / world situation - Luxury and art products are not needs (highest form of Maslow´s hierarchy of needs)
- Greenwashing trends
- Availability of reclaimed materials may vary
- Copycats/ Idea theft /design theft
- Shifting platforms and algorithms
- Trendy aesthetic burnout

Olga Katariina SWOT

04/2025

STRENGTHS

- own skill set and recognizable style
- social skills (created networks)
- variety in outputting and flexibility
- commercial approach
- strong B2B approach
- agility of a small business
- personal brand
- flexible market approach, not tied to one market segment

WEAKNESS

- inability to delegate the core work (requires personal skill), lack of time
- capital low, investments complicated
- self-regulatory skills and strong scheduling skills needed, ability to prioritize
- mistakes in book keeping or marketing (no out-sourcing to professionals)
- scalability of work / only one Olga
- hard to patent

SWOT

OPPORTUNITIES

- Scalable and repeatable customer base in tourism industry
- trends of locality and appreciation for hand skills
- strong connection with hometown and ability to tie the brand to it
- overt consumerism leading to people struggling to find something unique, hence appreciation for handcrafts
- scalable product variations
- productline scalability: prints, ancillary product, digitalization etc goods
- collaborations, partnerships etc
- online shop for goods

THREATS

- a lot of intensely impressive competition
- relies mostly on one client (though with nearly endless amount of branches)
- the style getting out-dated
- strong expectations from customers
- copycats, AI copies
- world situation, demand linked to economic wellbeing (Maslow's hierarchy of needs)
- local art market structure

Kivikoi Business model canvas

04/04/2025

KEY PARTNERSHIPS

- Local construction companies (material sourcing)
- Logistics providers
- Galleries and concept stores
- Online art, design platforms
- Print partners
- PR collaborators
- art and construction material suppliers
- Raseko Fablab

- Possibility for future:
  - Interior designers and architects

KEY ACTIVITIES

- Design productions
- Technique developement
- Brand building
- Content creation
- Selling (B2C and B2B)
- Order fulfillment
- Logistics
- Custom commission process
- Building partnerships and networks

CUSTOMER SEGMENTS

- Interior design–oriented / visual customers
- Companies: Hotels, cafés, commercial interiors etc.
- Architect offices
- Art buyers and collectors
- Eco-conscious customers
- International customers
- Art dealers
- Builders, renovators

- Possibility for future:
  - Luxury cruiseships

KEY RESOURCES

- Nellie Inkinen (Artist/designer)
- Reclaimed raw materials
- Studio, big workspace
- Tools, Tech
- Brand
- Website, platforms
- Fellowship / associations (Yrittäjät, BNI, etc.)
- Photography and media assets
- Muse, Inspirations

CUSTOMER RELATIONSHIPS

- Personal, collaborative process
- Transparent communication
- Social media engagement
- Building long-term relationships

- Possibility for future:
  - Email follow-ups / newsletters
  - Customer community / Early access / inner circle

VALUE PROPOSITIONS

- Unique, handmade artwork
- Reclaimed materials / sustainability principles
- Personalized commissions and tailored works
- High-end
- Certain aesthetic
- Nature theme
- Enhancing brand image through visual elements

CHANNELS

- Own website
- Social media
- Exhibitions, galleries
- Art fairs, design events
- Online marketplaces
- Word of mouth
- Collaborations

- Possibility for future:
  - Partnering shops

COST STRUCTURE

- Time
- Material sourcing, tools, equipment
- Shipping and packaging
- Marketing
- Platform fees
- Print production
- Both: value driven and cost-driven

REVENUE STREAMS

- Original art piece sales
- Commissions (B2C / B2B)
- Digital product sales (passive / repeatable)
- Prints sales (passive / repeatable)

- Possibility for future: renting, leasing

NEGATIVE EXTERNALITIES

- Transport and logistics emissions (big physical works)
- Packaging waste for protecting artworks
- Slow production limits scalability and might cause delays
- A one-person business has a risk of overburdening
- Possible grudge from artfield for commercial art

POSITIVE EXTERNALITIES

- Reduction of construction waste
- Promotes /demonstrates a new way to use materials into high-value design and art
- Increased environmental awareness
- Enhancement of emotional and visual well-being: Nature textures enchance emotional and visual well-being - calms /grounds
- New kind of partnerships - collaboration between construction and art companies
- Inspiration for future generations
- Reduced recycling costs for construction partners
- Construction partners gain marketing and CSR (Corporate Social Responsibility) value

Olga Katariina Business model canvas

04/04/2025

KEY PARTNERSHIPS

- print houses
- art supplies sellers
- retailers
- raseko fablab
- hotels, both as retailers and clients

KEY ACTIVITIES

- drawing, illustrations
- product line creation
- marketing materials
- marketing
- selling
- networking
- consultation

CUSTOMER SEGMENTS

- hotels:
- reception for products
- admin for illustrations
- restaurants for marketing materials
- breakfast and conference spaces for aesthetic improvement
- individual clients for products and portraits
- associations and organizations for illustrations and marketing materials
- retailers for products
- evet organizers?
- online art byers?

KEY RESOURCES

- entrepreneurs skill set
- entrepreneurs time
- investments and necessary funds
- networks
- Art tool and tech

CUSTOMER RELATIONSHIPS

- 24/7 communication
- on-call artist
- easy delegation of design
- collaborative communication
- open communication

VALUE PROPOSITIONS

- consistent aesthetics
- high level art affordably for everybody
- clearing brand image
- coherent messaging
- memorial pictures and portraits for other occasions
- local craftmanship
- usable products
- direct contact with the artist

CHANNELS

- word of mouth
- social media (instagram)
- whatsapp and email
- website
- Linkedin?
- fairs, markets, events

COST STRUCTURE

- fully value driven business model as the company product is interchangeable with the artist/entrepreneur behind it
- time is limited and biggest resource
- product line has lowest profits due to high costs but is easiest to scale and automate
- materials and art supplies

REVENUE STREAMS

- products (calendars, cards, book marks)
- services (portraits, live drawing, painting at location)
- licensing (design of visual elements and licensing them for companies to use)
- possible workshops and consultation

NEGATIVE EXTERNALITIES

- paper and wood products affecting deforestation
- logistics detrimental to environment
- creates waste
- sole proprietor limits scalability
- must be financially viable

POSITIVE EXTERNALITIES

- Creates visibility for local culture and enhances desirability for tourism
- Increases aesthetic pleasantness of public spaces
- Collaborations with other individuals in the market and spread of know-how and resources
- Historical value in architecture sketches

Kivikoi Stakeholder map

01/2025

Olga Katariina Stakeholder map

01/2025

Interview Questions for Stakeholders

Haastattelu kysymysrunko:

Henkilö itse osana markkinaa

- Anonyymiyden taso?
- Henkilön oma rooli paikallisilla taidemarkkinoilla?
- Kokemus ja asiantuntemus pohja – kauanko ollut alalla?
- Miksi olet päätynyt taiteelliselle/luovalle alalle
- onko henkilön rooli ensisijaisesti taiteen myynnissä, hankinnassa, välityksessä vai muussa toiminnassa?
- palveleeko hän pääasiassa yksityisiä ostajia, yrityksiä?
- Millaisena näette Turun taidemarkkinoiden erityispiirteet verrattuna muihin alueisiin?
- Onko teillä jotain erityistä tietoa tai havaintoja asiakaskäyttäytymisen muutoksista viime vuosina?

Taide

- Onko jotain trendejä tai ollut jotain trendejä turun alueella ostettavassa taiteessa / ostamisessa?
    - Ostokäyttäytymisen trendit?
    - suositaanko tietynlaista taidetta?
    - taiteen käytännöllisyydellä merkitystä
- Millä kriteereillä asiakkaanne tekevät ostopäätöksen (esim. hinta, tunnettuus, ainutlaatuisuus, tyyli, taiteilijan maine)?

Asiakkaat

- löytyykö / huomaatko jotain yhtäläisyyksiä ostajissa?
    - characteristics? työ, tulo, ikä, asuminen etc?
    - trends?
- motivaatio? investment, decoration, emotional connection, status -Mikä on syy ostaa taidetta?
- Onko selkeää eroa miten toimii: collectors, businesses, private individuals? /mitä eroja?
- Miten B2B asiakkaat eroaa kuluttajista? decision-making?
- Taiteilija uskollisuus vai yksittäisostot?
- Jos voisit ymmärtää yhden asian paremmin asiiakkaistasi, mikä se olisi?

Markkina

- Onko paikallinen taide markkina segmentoitu
    - onko siellä segmenttejä? /millaisia?
- Mitä esteitä taiteen ostamiselle? lack of awareness, pricing, accessibility)
- Mitä kautta taidetta ostetaan? miten?
- Millainen markkinointi toimii?
    - millä perusteella?
- Miten markkinoille pääsee?
- Huomaako eroa Turun alueella muuhun suomeen? ulkomaille?
- Mikä on suurin haaste asiakkaiden tunnistamisessa ja saavuttamisessa?
- Onko sinulla jotain suosituksia miten asiakkaat saavutetaan taide alalla?
- Onko kannattavaa?

2/2

Interview Guide:

Translation by AI 05/2025

The Individual within the Market

- What level of anonymity would you prefer?
- What is your role in the local art market?
- What is your background in terms of experience and expertise – how long have you been active in the field?
- What led you to pursue a career in the artistic/creative sector?
- Is your primary role related to selling, acquiring, mediating, or some other aspect of the art market?
- Do you primarily serve private buyers, companies, or both?
- How would you describe the specific characteristics of the art market in Turku compared to other regions?
- Do you have any particular insights or observations about changes in customer behavior over the past few years?

Art

- Have there been any notable trends in the type of art purchased in the Turku region?
    - Purchasing behavior trends?
    - Is a specific type of art preferred?
    - Does the practicality or function of art matter?
- On what criteria do your customers base their buying decisions (e.g., price, recognizability, uniqueness, style, artist's reputation)?

Customers

- Do you see any common characteristics among buyers?
    - Characteristics? Occupation, income level, age, living situation, etc.?
    - Trends?
- What do you think motivates people to buy art – investment, interior decoration, emotional connection, status?
- Do collectors, businesses, and private individuals behave differently? If so, how?

The Market

- Is the local art market segmented?
    - What they are like?
- What are the barriers to purchasing art (e.g., lack of awareness, pricing, accessibility)?
- Through what channels is art typically bought? How does the process usually work?
- What kind of marketing is effective in this sector?
    - What factors make certain marketing strategies successful?
- How does one gain access to the market?
- Do you notice any differences between the Turku region and the rest of Finland – or internationally?
- What is the biggest challenge in identifying and reaching customers?
- Do you have any suggestions for how to better reach customers in the art sector?
- In your view, is it a financially viable field?

2/2

Interview Questions for Investors

Haastattelu Kysymysrunko Taiteen Asiakaskunta:

- Anonyymiyden taso?
- Henkilön oma rooli paikallisilla taidemarkkinoilla? ensikertalainen, satunnainen ostaja, aktiivinen keräilijä vai jotain muuta?
- Kokemus ja asiantuntemus pohja -Kauanko olet hankkinut taidetta ja mikä sinut alun perin sai kiinnostumaan taideostamisesta?
- Koetko, että kuulut johonkin tietynlaiseen ostajaryhmään? Segmenttiin?

- Millaisena näette Turun taidemarkkinoiden erityispiirteet verrattuna muihin alueisiin?
- Ostatko ensisijaisesti paikallisten taiteilijoiden teoksia vai onko sillä väliä, mistä taide tulee?
- Onko teillä jotain erityistä tietoa tai havaintoja taidemarkkinoiden muutoksista viime vuosina?
- Onko jotain trendejä tai ollut jotain trendejä turun alueella ostettavassa taiteessa / ostamisessa? suositaanko tietynlaista taidetta?
- Onko taiteen käytännöllisyydellä merkitystä
- Millä kriteereillä teet taiteen ostopäätöksen (esim. hinta, tunnettuus, ainutlaatuisuus, tyyli, taiteilijan maine)?
- Miten määrittelet, onko taiteilija "ammattilainen"?
    - Vaikuttaako taiteilijan tausta, koulutus tai kokemus siihen, minkälaista taidetta ostat?
    - Miten koet, että taiteilijan uskottavuus muodostuu?
- Motivaatio ja syy ostaa taidetta? investment, decoration, emotional connection, status
- Taiteilija uskollisuus vai yksittäisostot?
    - Millaisia taideteoksia tai taidemuotoja hankit mieluiten? Miksi?

- Mitä esteitä taiteen ostamiselle? lack of awareness, pricing, accessibility)
- Mikä tekisi taiteen ostamisesta sinulle helpompaa tai houkuttelevampaa?
- Toivoisitko jotain muutosta taidemarkkinalta?
- Mitä kautta taidetta ostetaan? miten?
- Millainen markkinointi toimii? /millä perusteella?
- Huomaako eroa Turun alueella muuhun suomeen? ulkomaille?
- Onko sinulla jotain suosituksia miten ihmiset saavutetaan taide alalla?

Interview Guide – Art Buyers:

Translation by AI 05/2025

- What level of anonymity would you prefer for this interview?
- What is your role in the local art market? Are you a first-time buyer, occasional buyer, active collector, or something else?
- What is your background in terms of experience and expertise – how long have you been purchasing art, and what initially sparked your interest?
- Do you feel you belong to a specific type of buyer group or market segment?
- How would you describe the specific characteristics of the Turku art market compared to other regions?
- Do you primarily purchase works by local artists, or does the origin of the artwork matter to you?
- Have you noticed any significant changes in the art market over the past few years?
- Have there been any particular trends in the type of art being purchased in the Turku area? Is a certain kind of art preferred?
- Does the practicality or functional use of art influence your purchasing decisions?
- What are the main criteria for your art purchasing decisions (e.g., price, recognition, uniqueness, style, artist's reputation)?
- How do you define whether an artist is a "professional"?
    - Does the artist's background, education, or experience affect what kind of art you choose to buy?
    - What contributes to an artist's credibility in your opinion?
- What motivates you to buy art – is it for investment, decoration, emotional connection, or status?
- Do you tend to stay loyal to certain artists, or do you prefer one-time purchases?
    - What types or forms of art do you most prefer to buy – and why?

- What barriers do you see in buying art? (e.g., lack of awareness, pricing, accessibility)
- What would make purchasing art easier or more appealing for you?
- Is there anything you would like to see change in the art market?
- Through which channels do you usually buy art – and how does the process work for you?
- What kind of marketing do you find effective? What makes it work?
- Do you notice differences between the Turku art scene and other parts of Finland or abroad?
- Do you have any suggestions for how people could be better reached in the art sector?

Excel Sheet of Interview Results

Collected: 01–03/2025

QUESTIONS	One interviewee	One interviewee5	Pauliina Laitinen	One interviewee6	One interviewee7
why contacted	sells art items in Turku area	creates art and is an expert on entrepreneurism	recommendation, has been in media as expert	recommended by another interviewee	replied to a call out for art enthusiasts
role	artist entrepreneur	aritst/entrepreneur	Art expert	painter	consumer/collector
anonymity	anon	anon	must be quoted!	none	none
role as defined by interviewee	draws and sells to private and business clients, 8 retailers locally	art creator, makes sculptures and three dimensional art. Per request paintings and drawing as a side business. Makes art.	Ph.D., specialist of art markets.	paints, no exhibitions for 12 years has dropped out of the circles due to social reasons - didn't align with the grant system and the market	purchases paintings from 20th century
experience	full-time since last fall, entrepreneur for four year, has sold art for 10 years	done art whole life, sold for 14 years, business for a year	34 years	2002 Master of Arts	has collected actively for two years
why in business	has always drawn, eventually people around also started to get joy from it. Best way to serve others and create something valuable	was the kid in kindergarden that was complimented more than others. Natural interest towards art sustained	got a Ph.D. from domestic art markets themed in the 80s, when art boom was created by a rise in disposable income. Media and literature visibility brought in buyers	can create art without circle	art always interested since childhood, went to galleries with father and went to art school. When disposable income came decided to use for esthetic art
B2C or B2B	both, spiritually privates but sales wise 90% corporate	both, more private		B2B but sculptures for public display	purchases mostly from auctions
difference in Turku art market as opposed to other regions	Turku is culturally richest and oldest city in Finland, beautiful architecture and nature, an inspiring place. Loads of art in the city street and is appreciated. Not much experience in Finland outside of Turku.	has not sold. Assumption is that Helsinki has much larger and colorful market and easier access to international markets as the schools are there. Turku might be the second biggest, and other places sell only local creations mostly	strong brand identity, good support for local makers	lives in Lapland and operates in Oulu and Helsinki, clientele is global and acquaired through word of mouth	Turku has good galleries even if culture isn't blossoming. Interest and pricing do not coincide. Likes to purchase art made by Turku artist, domestic art is interesting but not necessity
change in buyers behaviour in the previous years	personal opinion is that handmade art is more appreciated and there is constantly room in the market for local makers	cannot say	past ten years have been slow, less disposable income. Fell first in 2009 then 2012 again. Started rising before Covid but was instantly pushed down. Demand for graphics stays always however.	price range has changed, many professional artists have clearance sales. Probably due to insufficient sales and surplus, lowering the prices. Customers lowering consumption, very particular about prices.	not a lot of art in the auctions at the moment globally, no predictability in the art market. Tove Janssons art multiplied in value due to museum exhibit
trends in buying of art in Turku region	small graphics are trending, prints of water colours, oneliners or other art works of local scenery	prints are sold everywhere and has created companies making them. Is easy and cheap	red, warm tones are trending. Also social media shows colors differently	more neutral, more colours, a little bit of industrialism detectable. no framing	art can now be purchased for a very cheap price, even young people are buying. an expected explotion in demand is due in a few decades as large age brackets leave the market
what kind of art is preferred	small graphics are trending, prints of water colours, oneliners or other art works of local scenery	personalized pictures of pets and familymembers. Inherited art mostly, no knowledge of sales	art is consumeristic psychology, what is sold are stories and emotions	ease of use and transport is important	color schemes and naivistic and pompous art are trending
does the functionality of the product matter	now that economic situation is not the best the significance is huge. Purely decorative art is not a priority. The reason why own product line is based on functionality, is nicer to ask for a price if the client gets more from it. Feels less selfish when providing more than just own skill	yes. Lowers the threshold of purchase decision, personal liking towards practical items with an element of design. Is nice when things are pretty	art is a luxury good, cannot be functional	an item is interesting if functional and even better if is also beautiful	functionality and art cannot coexist. design is related to art but art must be created solely for artistic purposes
which criteria the client take into account	is important to be esthetically and visually appealing. Price cannot go above clients threshold. Self-identity also affects, whether the client feels like the product is for them	word of mouth, the fact that the product can't be easily reached elsewhere and there are no other options in perons networks	sales person must be trustworthy and professional. art can reveal more about a person than they would want to admit.	if the art work is nice to look at and fits home. collectors might buy without an emotional connection	partner prefers to interpret art more, what kind of emotions and stories it evokes, whereas he prefers to look through layout
characteristics of clientele	they like art, no other characteristics. Might be creative people as well and understand the process better, otherwise no defining features	middle-aged people with families with a middle income. For bigger purchases the person usually has a high income and are more lonely	most don't admit they are buying for investment purposes, usually two art works are purchased for home decoration	can't be detected	wants to know the story behind the painting, what the art works role in history was. name more important than end result, education not a must but affects the price
motivation for buying	supporting the artist while gettingg something they like, being a part of the dream journey	as a gift, for own use, for memory, desire to show off or own something unique	art crystallizes memories and the domestic spirit. is an important interior design element as it shows sophistication and understanding of the value of cultural heritage	appreciation for handiwork, artistic or bourgeois, artist or genre might make a difference	buys something that keeps its value, for investment purposes. not common, most buy for enjoyment, some for status
differences between buyer types	customers are more particular, price needs to be low. Businesses purchase process takes longer, months of thinking and defining but the sales are always bigger.	prints are sold everywhere and has created companies making them. Is easy and cheap	collectors can buy without emotional connection for investment purposes, others purchase stories and emotions	some are loyal to the artist, companies are a bigger market	has been assumed he only buys modern as is a young person but is not the case
					part 1/10

differences between B2B and B2C sales	the reason behind the purchase, customers get something they like whereas businesses are looking for something to build up the brand image and represents their identitty. Difficult to choose whether to serve the contact or the business as a whole	aside from the price and negotiotions by customers the process is the same		companies and collectors prefer to purchase through an exhibition or gallerist, privates from artist	
loyal clientele or singular purchases	about 50-50 both, everybody is a potential returning customer	both, more private		some are loyal	
what you would like to better understand about your clientele	how I could serve them better, honest opinions whether their needs were fulfilled	why purchase happens specifically from me, why wants the handcreated art work when print is a lot cheaper	nothing surprises anymore	nothing	art patrons are rare, is interested in knowing who supports the arts. Also how esthetics in consumerism works, whether artist gets a compensation
any customer segment you still haven't reached	a lot! Plans for more business clients, masses in the streets, virtual sales and foreign customers	a lot, people of the same age or younger have never bought anything. Otherwise diverse		doesn't have any potential customers, no website no traditional galleries	
any market segments perceived	two segments - people who like art and people who don't. emphatic nature might influence	financial differences between economic classes, payment terms differentiate. People with families, middle-aged, both sexes, Finns	graphics is easiest and cheapest, paintings are a big part as well. Sculptures 5 - 10% of the market, also photography is here to stay and AI and crypto art.	none	people buy for status, investing in a game-like way, desire for aesthetics, and fascination towards stories
what kind of people are they	kind, open people	workers, entrepreneurs			no other correlating feature
what obstacles to buying	financial, lack of understanding or interest, availability, online option should exist	price, ability to create oneself, availability, desire to purchase physically from a shop	money, statistics show that as soon as income increases and stabilizes art purchases follow. Even people with small income invest in graphics	financial, or awareness of supply	prejudices towards the price being high. Used to be more a celebratory gift, now surplus might lead to art inflation
how the purchase happens	in Turku from small retailer shops	directly from the artist, no other experience	many artists moved to social media platforms and art dealers were eradicated. In good times bigger are preferred whereas in bad smaller ones.	from artist, exhibitions, website, artist associations websites, art rentals	auctions, galleries, directly from artist
what kind of marketing works	the one which tells a story about the artist, the bravery required	visually impressive, storyteling, the fact that video in social media is well made creates a reaction but doesn't necessarily create a purchase decision	connections and networks are needed	has not marketed	hasn't noticed an effect. Some come up in social media, but gets lost in the information flood
why	and paints the artist as a person people want to support	people want to justify their purchase decision when it is not based on necessity, or it is related to personal interests			nothing really feels like anything in social media
how entering the market works	easily but slowly. Finding own clientele and networks takes years	darn difficultly. After 10 years of doing is still not in the market. Can only enter through the narrow valley of education, association memberships, recommendations, galleries and agents.	anyone can enter as long as keeps creating systematically. Technique and style and topic will find the buyer eventually. Can also have exhibitions privately.	from education, moving in the correct circles, showcasing to the curators, using social media platforms, have exhibitions	Taiko has made purchasing easy, auctions are not simple and is uncertain whether regular consumer would know how to purchase from there
difference between Turku and rest of Finland? Rest of the world?	was easier abroad, art wasn't questioned as much and creativity was seen as an asset and the know-how was expected to be priced. Finns more suspicious	outside of Finland is different, Finland too rigid, elsewhere anyone can become an artist if creating well enough and is skilled		grants system	
biggest challenge (in targeting)	required time invested, it takes time for business to start operating and that can be financially draining. Also takes persistence which creative people sometimes lack	get people to purchase, reaching is easy but triggering purchase decision is difficult	art doesn't sell without the market, each art work needs to have a singular sales strategy.	economic situation will hopefully improve soon, communistic grants should be eradicated, government is not heping out the art market and tax deductions should be sponsored	
recommendations for improving (segmenting and targeting strategies)	if not certain whether has what it takes to commercialize and productize own skills shouldn't get into it at all and keep it as a happy hobby instead.	social media, strongly so	A will is needed to create systematically and conistently of even quality	economic situation will hopefully improve soon, communistic grants should be eradicated, government is not heping out the art market and tax deductions should be sponsored	
is it a viable business?	yes, but not right away	economically - definitely not. Unless figures out a leverage, product line or connections. Must have an entrepreneurial idea with a differentiating factor, then it might be.	if a person is skilled, understands the underlying conditions and has the networks it is viable	not physically nor emotionally	
names mentioned			a lot of her books about the topic, Kaj Forsblom	Ilmari Mäenpää	Taidelainaamo, Taiko
other comments	soulfulness of art not yet discussed, must take good care of own muse, create sometimes just for oneself and try different things.	Finland is politically missing a liberal creative representation	jälkimarkkina ja ansimarkkina tärkeitä, get first questions right, doers and capital are most important hypothesis	economic situation will hopefully improve soon, communistic grants should be eradicated, government is not heping out the art market and tax deductions should be sponsored	friend group has a whatsapp where they share interesting colectibles/artwork and tak of further events and auctions
					part 2/10

QUESTIONS2	Two interviewees	One interviewee8	One interviewee9	One interviewee10
why contacted	gallerist and artist respectively	Managing Director at Ars Musica	asked anonymmity	owner of Ecolocal craft store and creator of Punainen Norsu clothing brand
role	gallerist and artist respectively	entrepreneur	Employee at organization/expert	retailer
anonymity	none	none	speaks personally not as an expert	none
role as defined by interviewee	gallerist, art dealer, decorator	owns a record shop, sells classic recordings, Associate in Business Administration degree, entrepreneur in a works in service industry	supports entrepreneurs in the creative business to grow and evolve	art dealer/agent
experience	50 years	32 years selling records also in festivals and opera fests, nowadays sells tickets there too	one year in current position, over 8 years as an entrepreneur	over 20 years
why in business	husband was interested in the field and got acquainted with Palmus parents and started a business. A lot of jealousy in the business		creative sector has always been close to heart	started with passion and developed through demand
B2C or B2B		private	works with entrepreneurs and associations	both
difference in Turku art market as opposed to other regions	turku has been the worst market places since the 70s. Not that many open galleries. But this small one has been a dream and standing here for 25 years	in Turku and Tampere more versatile market, in Savonlinna more competition for jobs and backstabbing	works from Helsinki but the webinars are national. Most creative businesses are in the capitol, so Turku market is smaller	graphic art is missing and networks between doers and the market don't collide
change in buyers behaviour in the previous years	art doesn't sell and it is the governments fault	music is no longer bought. students and teachers as a segment have disappeared fully since streaming. Aficionados and collectors remained. Big labels handle everything as record selling doesn't solely provide	change in VAT has affected, margins are high and inflation has lead to consumers prioritizing essentials such as food and hobbies, leaving culture out of budget. Has gotten worse in the past two years	homemade was trending until financial difficulties. Last year was especially hard
trends in buying of art in Turku region	75% of sold artwork has been Turku themed, for gifts and memories. Now a bit less and more artists are selling online. Brown is trending	decoratively, previously for educational purposes	nationally less is spent on graphics	just need to find your own kind of people, your community who share your values
what kind of art is preferred	conservative art will never disappear		quality is not always the most important criteria, price trumps it as we are good with technology and use tools for creation of content	small visual decorations
does the functionality of the product matter	it is impossible to make for art for commercial purposes without print. Was just asked to make something useful and started glass blowing	main criteria is interest in the art not practical usage	yes, very strongly. We are pragmatic people and very sensible	yes, definitely, in this financial situation especially
which criteria the client take into account	it is appealing to the eye, coours are more important than shape. Name and international fame used to be more important when there was more money. Degree doesn't matter	make singular purchases, sometimes for the artwork on the record. Even criticism is marketing	name and fame are enormously important, one cannot always choose their fame however	name and fame matters in the textile industry
characteristics of clientele	they have a visual hunger those who do not understand do not buy.	seniors and youth and middle class who consume as a means of spending time, some collectors even	openminded people purchase more art (highly personal opinion), namely becouse there is no capacity to create it oneself	responsible and conscientous group
motivation for buying	gets a lot to look at, evoke feelings and memories. Need for beauty. Before tax returns were more often invested in art, but since covid and the war consumer has become more uncertain	interested in culture and preservation	cannot say	it brings joy or empowers
differences between buyer types	Finnish painters who paint abroad use a fully different set of colours		has not noticed	many buy presents for themselves as well
				part 3/10

differences between B2B and B2C sales	no differences, companies bought logos as sculptures, graphics and glass art as gifts, more modern companies buy more contemporary art	no experience, but gets paid by the government to sell opera tickets and gets a steady income from there	is a difference but cannot say how	business clients are struggling due to difficult times
loyal clientele or singular purchases	singular, used to get collectors but that segment no longer exists	must trust own judgement to get continuity and returning clients, are mostly regulars	very loyal, routines and habits create a sense of security	clients are loyal to brands
what you would like to better understand about your clientele	sophistication and understanding art affects wellbeing, and that it would be common knowledge that one can come into galleries just to look at art. Also more class trips to art places	hopes that clients would find something that stops them, get them experiencing feelings and how best to monetize that	why there is such a strong resistance towards capitilizing art as a business source	how to get them to step into the store
any customer segment you still haven't reached	young adults building a home, more grandparents purchasing gifts or decorating home environment could be re-ignited. Decorating companies	those who have consumer wealth to dispose of, mainstream folk, rarely middle-aged people	cannot say	brand loyalists to a bigger degree, expats
any market segments perceived	young adults building a home, more grandparents purchasing gifts or decorating home environment	pensioners (60+) and young people	those who are enthusiastic about art, and they exist in all socioeconomic classes	pensioners, youth, expats, tourists
what kind of people are they		people who have time		gothic, likes flashy outfits
what obstacles to buying	spirit of time, sophistication and change. Not enough art subjects in school and lesser appreciation	Prejudices towards the price, lower prices are sold more easily but interest is priority nonetheless	understanding, price, knowledge, prejudices of the pricing	if finances are okay then none
how the purchase happens	online or through galleries, rarely from the artist out of fear ofwrong chemistry or desire to negotiate	through the store, online shop is under renovation	everywhere and social media is growing in importance	in the shop, marketing in important
what kind of marketing works	one can't see art online as the lighting, colouring, the mood and size are not evident. One can not get a vision of the whole	expensive kind. uses word of mouth, and passive seeing in the street. social media. before radio and magazine ads	cannot say	insta stories, story telling, creating emotions
why	getting a whole picture live is vital in the emotional purchase process	visibility and reminder of existence		creating the vision
how entering the market works	through word of mouth, web can help. Storytelling is important and having exhibitions.	with a few thousands is easy enough. not certain though if is enough to provide, and definitely not in a small county		easily. Very easily. Different aspect though whether one succeeds and stays there. Only the sky is the limit
difference between Turku and rest of Finland? Rest of the world?		in Turku more function around the year due to concerts and opera		This is the famous land of the jealous and the connections are missing. There is no sense of community and comraderie.
biggest challenge (in targeting)	finding customers and gaining visibility	as value is created with pricing, grants and benefits have twisted the understanding audience has of the expertise of the artists	general economic situation, even some associations are considering changing to listed companies as benefits and grants have been cut	finding your own clientele
recommendations for improving (segmenting and targeting strategies)	be brave and out there, must have continuity to gain trust and be presented in several places	creator needs to take the audience/clientele into consideration. create value with pricing		targeted ads
is it a viable business?	It is viable if one is hardworking and organized. Create friendship and trust.	with a few thousands is easy enough. not certain though if is enough to provide, and definitely not in a small county	it can be, as in every sector the financial situation makes it more challenging but there are those who succeed and those who don't, same as anywhere	employer costs are huge, no vacations for two years, hardest years right now
names mentioned			Milla Vaahtera, Andre Hartikainen	design kaverit, vuurran-taiteilija?
other comments	success depends on luck and chemistry, when time and place coincide		sectors of creative market important! not enough education of entrepreneurism in the creative sector, since most work as entrepreneurs at some point of their career	
				part 4/10

IESTIONS3	One interviewee11	One interviewee12	One interviewee13	One interviewee14
y contacted	Tierra-Finlandia creator and crafter of artistic urns	Coutoure-fashion creator	Art painter and owner of Taidehuone Maria	Hermandia entrepreneur
e	artist/entrepreneur	artist/entrepreneur	artist/entrepreneur	artist/entrepreneur
onymity	none	none	none	none
e as defined by interviewee	breathe and speak clay - the sky's the limit. biggest product urns, also courses (spirituality and sculpting)	Creates coutoure fashion, primarily a tarot card shopkeeper but still makes dresses for big events	Art House Maria Kajanki, creative sector entrepreneur, sells own paintings and frames art work	design entrepreneur
perience	8 years	31 years	five years as full-time entrepreneur	13 years as entrepreneur, 16 making projects
y in business	lots of art with family while growing up, started believing one couldn't provide with art. Didn't align with health care values so took over old teachers clay business - calling	this is the offering to the world, unique ability to see into a persons soul and create something for them. It is the true love	has known since was a child that wants to work with art, ended up as arts teacher and then started a side business which led to the art gallery	was raised in a cultural family, went to a musical school has drawn and built always. design education
C or B2B	both	mostly private but both	mostly B2C but some B2B	mostly b2b but also b2c via website Kotideco
difference in Turku art market as opposed to other regions	"nobody is the messiah on their own land", there is not enough appreciation for artists and hand crafters. Public is ignorant	difficult place, mostly outsource the skilled labour. But once it warms up the clientele is loyal. Famously noted as the land of the jealous	Gallery Joella mostly runs the market locally	has decreased a lot. in Turku area profit and engineering is more important, brand management and development less so. Old city has a different business culture. Helsinki appreciates a lot
change in buyers behaviour in the previous years	customers appreciate and value, although even they don't necessarily understand the pricing and all it includes	started during the depression, also Covid changed a lot. People don't preorder that much in advance anymore, leading to the rise of inventory value, more investment needed from the entrepreneur	Kuutti Lavonen artist is trending intensely, the artist is prioritized over the art. Juhani Palmu over-trended and lost clientele through over-capitilizing his art, value decreases in the eyes of the market if it sells well	in the past 15 to 20 years design and brand knowledge and responsibility has increased. clientele questioned the production methods. Now usage of word design has started to calm down.
nds in buying of art in Turku region	is a bubble of its own, but even small makers have gotten sales which is amazing. Hand made has gotten the ultimate appreciation.	covid changed a lot and it won't be reversing anymore. People invested in their home surrounding more	smaller graphics sell while bigger paintings market is frozen. must be restrained, modest, lightly coloured in shades of beige/brown/light. younger generation more playful	tree was trending in interior design, art and clothing. It's naturality was appealing
at kind of art is preferred	for this clientele functionality is important	something with stardust, big dresses for parties and now kimonos for home	artist must suffer, and the art be applicable to general taste and Finnish interior design	responsibility and knowledgeability and ecological crisis have affected
does the functionality of the product matter	yes	yes, an object can be art and a functional item simultaneously. Use differs a lot - some use the piece fearlessly while other protect it	the feeling is more important than practice	a lot - art is culture and experiencing it is an inbuilt feature. It needs to evoke feelings and be allowed to let in.Even in consumristic products
which criteria the client take into account	prices, responsibility (green), conscientousness, values, the artist has applied onseself.	they come for the name to gain a visual wonder and status symbol as well as their own piece of the stardust.	they might buy even if the piece is virtually worthless. could also be purchasing gifts or for investing purposes	Tiktok! marketing, limits usage of electronics as it guides consumer behaviour. Invests in quality over marketing.
aracteristics of clientele	all kinds, biggest clientele is elderly women for urns (60+ years) with art men (45+)	trusting and ready to dive, have given the artistist ful artistic freedom for expression. Also the people of course who can afford to pay thousands for a gown	graphics sell to all, paintings mostly to middleaged women of the higher economic ladder	a lot of status knowledgeable peope - executive level or those of the same image
tivation for buying	deep appreciation for art	necessity or desire for B and C both	people get into a certain frenzy or zone while buying, freeze, cannot let go of the painting or start rationalizing the purchase decision	image, esthetics are important but also functionality and innovation
erences between buyer types		everybody is an individual and art is defined in the beholders eyes		has not seen types
				part 5/10

differences between B2B and B2C sales		businesses buy mostly for runways or other one-time events and there is no need for continuing use of the product or versatility	business clients don't purchase from the gallery	corporations buy if their values align, customers buy for uniqueness
al clientele or singular purchases	mostly singular	mostly returning. 30% of the work is therapy, one must elevate and uplift the client in their intimate moments in the dressing room	mostly recurring but a handful of single buyers as well	a lot of returning customers, but most are first-time buyers
what you would like to better understand about your clientele	how to reach them	how to bring more art into the street view of the city for everybody to enjoy	what they get from the created art - though wants to forget as art should be created purely for oneself.	why customers prefer not lasting products when they can buy that lasts. how is it not noticed they are being tempted to consume more. consumerism is a rat labyrinth
any customer segment you still haven't reached	advertising is missing	regular clientele who are looking up for medium priced products to uplift their home	all of them. Same group as already comes in but more of them	international market, they do not want to purchase online
y market segments perceived	anything pet-related, mom-groups, youth, speciality groups. Marttaliitot and groups for long diseases.	lifestyle clientele	women and emotional buyers, investors, antique collectors, their clientele mostly boomer men	investors, hype-seekers looking of the brand which is a very undependable consumer market
at kind of people are they	people closer with the concept of death	those who look to be able to re-use their products	seekers	
at obstacles to buying	money is an obstacle. Unknown status of the artist	economic, religious. One must know the customer and themselves, in order to not let own limitations affect	"too much of something", price, awareness, outsource thinking too much	
w the purchase happens	directly from the studio, from the artist	from the artist	from Taiko or Galleria Joella, mostly online or through the social media, art rental?	
at kind of marketing works	Website	relatable, close-up content. Posting unregularly has kept the followers loyal	visibility in social media, showroom	price is important
y	visibility	seeing the product is the greatest advert	visibility	insragram works because you purchase from a person
w entering the market works	with perseverence and faith in oneself. Challenges, problems, negativity and belittleing is abundant.	must have something personal, own niche. No need for a big slice of the cake.	entering is easy but advancing is difficult. Without certain degree cannot get into the inner circles. Setting very hierarchical of professionals vs amateurs.	requires successes, networks and visibility (expensive kind) multisectoral coworking, joined goals
difference between Turku and rest of Finland? Rest of the world?	has heard that art cannot be commercial	events in Turku are different, e.g. greetings or the ability to tolerate difference	Turku is the one of the worst places, is so inward and exclusive, are worried their level will lower if amateurs or wannabes get in. Elsewhere people are more welcoming	Turku still differentiates fields and the makers do not come together
gest challenge (in targeting)	need to know own segments	artists seldom are the best promoters of their own work, there is a lack of cooperation and not enough focus on the core competence	overcoming own shame and bringing oneself forth. Personal brand is important even though doesn't personally want to disgrace oneself with social media marketing	cannot just talk, must do and develop constantly
recommendations for improving (segmenting and targeting strategies)	comes through practice and doing, identity needs to be searched	think from the clients point of view, offer obvious solutions, think about the customer segments	don't hide yourself too much, must come out of the hole	Aalto creating through different fields gives a better starting point for business
t a viable business?	makes more money than as a physionist. Need to know how to prioritize, pricing is hard.	"I've always been crazy enough to believe my dresses can end up in the museum". It can be viable but does it for the love towards the industry	is not viable, grants are the only way to provide for oneself	
mes mentioned		Petri Ruusunen - Kultasarvi-taiteilija, Sofia Saari	Galleria Joella, Taiko, Kari Tuominen, Kuutti Lavonen. Turku inner circle Kaj Stenvall/Tiina Vainio/Vesa valokuvaaja	Savella, Kotideco, Kristian Keinänen, Taidehalli, Hasta Raami, Leena Janhula, Moona Tikka
ner comments	believe in yourselves and listen to your hearts	clothing is the most commercial art form	commissions are a nightmare	Balmuir lost appreciation as the production does not align with value promises.
				part 6/10

y contacted	in charge of the art products at Turku Castle museum shop	owners of Kaarnavilla ecologic handcraft art shop	chairman of local entrepreneurs association, long expertise of local entrepreneurship
e	head of the museum shop	entrepreneurs (Päivi creates art too)	entrepreneur
onymity	none	none	none
e as defined by interviewee	Turku Castle museum shop curator and product deveoper art dealer, a channel for small entrepreneurs	has a shop to sell other peoples products locally, online shop to sell throughout Finland. Bring small entrepreneurs art forward for visibility and great selection to customer. Feel a sense of community and creating together	serial entrepreneur, board member in two local entrepreneurs associations, supports local entrepreneurs
perience	2 years	6 and 2 years respectfully	commercializer, product developer, marketing business owner for 10+ years
y in business	always wanted to operate in cultural field, went to art studio. Got acquainted through own antiquarion shop but did not want to produce. Now gets to influence as shop manager	Jesse was brough in by Päivi, Päivi inherited creative nature from her mother after teenage rebellion. Was upset that people were selling their art for too cheap.	ended up in marketing due to specific skill set which was in demand at the time
C or B2B	private clients	both and 90 business partners	businesses
difference in Turku art market as opposed to other regions	Local people are dul, take things too seriously, don't have enough multitude. Scandinavian minimalism in simplicity (aside from comics)	Used to think that galleries are best place for art but small shops bring forth the full scale of art. Turku is good for small business artists whereas Tampere is more futuristic and doesn't appreciate cultural production that much	Finlands oldest cities and the previous capital, a lot of culture. Multicultureness brings viability, although current capital is obviously an even bigger market
change in buyers behaviour in the previous years	usage of money has changed, people don't want junk. In the shop the medium usage per purchase has increased however	if they come to the shop they want to be more informed and get to know the shop or the artists. Purchase process is longer.	online purchases are increasing, but so is the appreciation for face-to-face service. Some might get acquainted with the product in the shop but purchase via web. As awareness increases so does appreciation of domestic, handmade products
nds in buying of art in Turku region	foxes were trending, now plexiglass jewellery rising in popularity	less traffic in physical shops but those who come are happier about their existence. Not as much purchased purely for decoration but it is consumed and admired. People are more careful, not buying the big artwork but a small magnet of it for example.	pricing in B2B sales is through the value received, whereas in art sales it happens through brand value
at kind of art is preferred	recognizeability of the art, not necessarily the artist. Must have a picture, to evoke visual memory	due to financial situation small trinkets sell better and price is important. Uniqueness and design are appreciated (punch needle, ceramics and animals are in)	must be a strong personal or product brand
does the functionality of the product matter	useable products, souvenirs	the bigger the artwork the more important is the functionality of it. Use is important too, buying as a gift or for work place or serve another purpose (acoustic board with bunnies)	personally yes, makes the purchase decision easier from the benefit perspective
which criteria the client take into account	price must be reasonable, handmade, own product. Museum related bonus in a museum	domestic production, bonus if near-by. Quality is important. Desire to support local small business	emotion is a strong motivator in the private customer, in commission work trust towards the person and the end product, references, ease of purchase
aracteristics of clientele	tourists, those visiting the castle, in a good mood and open, curious and foremost came for impulse purchases. Children prefer colourful and exciting, parents limiting	those who appreciate domestic and handmade	seek for a fulfillment of emotion, looking for comfort or showiness or a status symbol.
tivation for buying	it's cute or nice or something different, for souvenirs or as gifts to bring home	they are a home for the finnish product, all the products are on the same line	seek for a fulfillment of emotion, looking for comfort or showiness or a status symbol.
ferences between buyer types	cat-related stuff always sells, also medieval pictures, not so much abstract as association is importan	companies are important as even singuar purchases are big. Some collectors with ceramic products	for corporations practicality of the purchase is more important, there is an evident necessity behind the purchase decision
			part 7/10

differences between B2B and B2C sales	no experience	businesses buy something customizeable that they can get their logo on for corporate gifts. Collectors buy within their thematic genre	for corporations practicality of the purchase is more important, there is an evident necessity behind the purchase decision
al clientele or singular purchases	no artist loyalty	50% of customers are regulars, no loyalty towards the artist. 90% of people who come into the shop buy something. Some recurring purchases within the product category	
what you would like to better understand about your clientele	why they don't like the same stuff, why something works on paper but not in reality	purchase process and what affects it. Why they have come, what else they consume what are their favourite shops. What stops the purchase desicion	which target group people belong to, what are their needs, and how they make a purchase decision
any customer segment you still haven't reached	gift shop market, would gain clients outside of tourism sector	older generation that is not on the social media and misses the marketing through there. Not a lot of male clientele of the 30+ age bracket	there are several segments but they might not be able to be seen from the outside
r market segments perceived	tourists and visitors	families with children. Young adults make singular purchases. The informed who look sustainable product and understand the value of design.	there are several segments but they might not be able to be seen from the outside
at kind of people are they	in a good mood and open, curious and foremost came for impulse purchases		
at obstacles to buying	price or doesn't recognize the picture	price, visibility, needs to be modern and with a twist	artist has not found their style yet, prejudices of the high prices
w the purchase happens	in the shop, taidelainaamo	mostly online but also from the shop	shops, galleries, online, through word of mouth
at kind of marketing works	Volumptious	expensive! small investment not enough, needs to be regular and reoccuring. Meta or Google. Videos are better than pictures	one that creates trust, meeting the person in different contexts, knowledge of the entrepreneur or their clients. Awakening of feelings or mood
y	context is important, must be seen in the daily life	repetition is key	trust eases purchasing decision
w entering the market works		with oersistence, not expecting a lottery and try a lot of different things. Must not fall in love too much with a singular thing. Be flexible and have a network.	need to find own target group, specializing in something
difference between Turku and rest of Finland? Rest of the world?		Tampere art market smaller, not as much consumption or visibility. Abroad the appreciation and price are not always high enough, in Finland the appreciation is rising.	
gest challenge (in targeting)	Local people warm up slowly, want everything to look predictable, not enough thoughts for the minorities. Pigduck is an exception	Biases and prejudices, recognizing potential customer. Also need to understand not everyone is a customer.	lack of clarity or networks
recommendations for improving (segmenting and targeting strategies)	do your thing at an intense volume and uniqueness! have patience and price yourself well. Good luck!	not trusting ones own assumptions, no stereotyping people and remaining open. Social media video marketing is good as it is possible to see who follows. Online shopper is invisible though	sales help recognizing own target group, by trying different approaches or products
t a viable business?			is a difficult market but if one finds own specialty can be really viable. just as in any sector, there are some who succeed and others who don't. If calculating the success through likeability of the work above financial gain can be very sensible
mes mentioned		olen loistava - Johannes	
ier comments		design is art, but not all art is design.	

part 8/10

:STIONS42	Two interviewees3	One interviewee4	One interviewee2	Two interviewees2	One interviewe
contacted	UMY chairman and Kui Design creator - and jewellery designer	Tuuline - design and Turku themed art	gold smith and jewellery maker, recommended by another interviewee	front role in art in a museum setting	
	artist, entrepreneur, in the board of design assiciation	artist/entrepreneur	artist/entrepreneur	two art museum employees	
nymity	none	none	none	Full anonymity	full anonymity
as defined by interviewee	Natalia Lehtinen, professional of the creatice sector and head of board of UMY, is a retailer and hasn't had that much time for own art. Kirill jewellery maker, economics student, is part of projects, wants to support other artists more in the future	part-time entrepreneur at first while working as a graphic designer, freelancing for businesses, then private customers via website, now B2B sales again one year full-time	started making own jewellery focusing on uniqueness and now sells others products too as long as they are quality. Doesn't sell own products other than in their shop. Believes people are a wonderous wonder and wonderful.	customer service representative and marketing manager	Only one quote: art market in Turku area is heavily influenced by the exclusive inner circle.
erience	N. 10 years, K. 1,5 years	five years as a graphic designer and one year as a stundent-entrepreneur	35 years	3-4 years and for manager over 10 years in art museum sector	
in business	N. has always been a calling, K. has always been creative since childhood and could't handle the monotony of banking sector	noticed personal skills already in the seventh grade and has gradualty evolved into business	Used to play a lot on his own as a kid as they did not have a summer cottage, built a lot and had a vivid imagination. Believes now he is an instrument for creativity	strong passion and interest in art and history and creative businesses, especially combined with customer service and service design	
or B2B	B2B in association, K also B2C through jewellery business	both	B2C (b2b before but didn't like it)	mostly private buyers	
difference in Turku art market as opposed to other regions	Turku art sector has a strong brand identity, there is a shift in the generation. Times are so hard some have dropped out of the field. Since Covid has been very difficult, easier in Tampere where there is more appreciation for culture and working class. N: respect in Turku has declined in the past decade	a lot of competition - many skilled creators and knowledgeable marketers. Not an easy market to infiltrate as a non-native from the area	Turku was knows as the city of the gold smiths, but noticed a lot of repetition in the production. Says people are somewhat vain and need to be talked to first.	possibility to study art in Turku University of Applied Sciences creates a strong foundation as many stay in the area. The artist society is actively followed and the activeness of community is seen as a great strength. Art and culture are also invested in, e.g. House of Art project	
change in buyers behaviour in the previous years	Expensive is left, customer is more cautious. Purchasing more small items for usage. Handmade everyday items for example	products with a function sells better than decorative	a lot of tiktok-zombies. People come with ready pictures of what they want . Strong need to identify as part of the group by having the same trinkets they see online	Museums visitors have been growing in numbers each year. Museum cards are one reason for this as it lowers the threshold for popping in or visiting the same exhibition several times. After Covid has been more talk about importance of museums and libraries and culture is more present. People gather to museums together and sometimes expect more immersive experiences.	
ds in buying of art in Turku region	sad beige - culture and the counter reaction. Contradicting the Temu shopping style. Sustainability is also important but critical media skills are important here.	personalized content sells well	no experience in other cities	art is more associated with wellbeing and free time. Art is more broadly defined and for example ceramics and textiles are more involved than ten years ago. In choosing products for the museum shop esthetics and beauty, remembering and connecting, practicality and informativeness have been defining characteristics. Local craftmanship and green choices have been trending and it	
t kind of art is preferred	ceramics is trending, punch needle work too whereas wooden jewellery is starting to fall into the background. Even the most basic customers can be collectors	ecological, responsible and domestic of course but they are evident nowadays. An emotional connection is also wanted	people want something that doesn't yet exist, for special occasions such as graduation for example or want help in fixing something.	Local craftmanship and green choices have been trending. Esthetics and practicality are important. Books, cards, posters, pens, decorative items and ceramics have been popular.	
does the functionality of the product matter	Beauty is the harmony of function and form - Alvar Aalto. But even decorative items can be thought of to have a function.	yes	all art is functional	yes	
which criteria the client take into account	Everything matters. Marketing is how you are seen. Price, product, brand, everything.	personalized and customizeable	price	Price is the most important deciding factor. The connection to the exhibitions, people buy more of the exhibiting artist. Often successful artists have education and approval of experts and if they are in a museum they can be trusted but there are many ways to success	
racteristics of clientele	Not the untidiest older men folk. Can be surprisingly young, under 50 years old. Appreciates jewellery, the product category and ecology.	those who can afford it	people are wonderous wonder and wonderful - does not see any underlying characteristics	heavy users of culture. Artists themselves, spontanous users, trend followers, tourists and students	
ivation for buying	status, even in gift shopping. Giving a gift is a very egoistic act. also belonging, or the lack of impulse control. Also through the need - branding oneself and creating self image	everybody spends less and are more careful with money, even gifts have more thought put into them	need for uniqueness, not mass produced. To celebrate or commemorate	falling for an art piece or for the emotion they provoke. Price is a deciding factor. Connection with memories or a sensation of something new or appreciation for beauty.	
rences between buyer types	can't see different buyer types	no collectors	cannot identify buyer types, only individuals	no experience	
					part 9/10

differences between B2B and B2C sales	shop brand can also be a status thing, and depends a lot on the company	businesses make bigger purchases and are more easily returning clients. Single clients need updated content for return, aside from portraits	businesses ordered company gifts and the job was not as creative - mostly logos incorporated into artwork. Did not like the mindless mass production	no experience	
l clientele or singular purchases	a lot of regulars looking to support artists, much loyalty is showed to the shop. Tourists make singular purchases. No loyalty can be seen towards artists, there is not enough awareness		a lot of returning clientele, sometimes the loyalty even spread through three generations of the same family. In commission is important to exceed expectations	both. Strong interest in artist can affect especially with collectors but regular clientele have a broader interest base. Style and taste affect, availability and of course price.	
what you would like to better understand about your clientele	the basics of customer behaviour, why purchase happens, also how decisions are created in the corporate world, how the herd instinct effects	which criteria customers use to purchase decorative items	nothing, already examines customers as they come in, their looks, clothing choices and lifr story. Says many are rodents, he himself is a groundhog.	what could we do to be even more approachable and reach more customers	
any customer segment you still haven't reached	fashion folk and young people of the fashion scene. shop wise would be amazing to recycle regulars between different cities and create a community	all of them! the masses	already gets a lot of different customers, professors, politicians, actors, musicians	busy families with children	
market segments perceived	emos for example and older generation for the jewellery market. Strong segments. Second hand is even stronger and the markets don't fully coincide	art/design, art painters are a group of their own	people celebrating	small galleries create the ground level with smaller activity whereas bigger commercial galleries have more to invest in marketing and can create more visibility for the artists. Auctions and worldwide markets are a world of their own.	
t kind of people are they					
t obstacles to buying	money is the biggest, prejudice about art, or it feels unattainable. It correlates to the purchase behaviout, if one of the Porters P's is missing it shows in sales	financial of course, also accessibility, how to get the products	tiktok-zombies, price	prejudices and preconceived notions. Not all feel it to be meaninful, and time and money is better spent elsewhere. Not enough information about purchasing possibilities or art loan places.	
the purchase happens	it has been made really easy online and is a big channel, hard to attain as small entrepreneur	just opened a popup so hopes that will be the majority of sales	in the shop	directly from the artist or exhibition, sales events, websites or social media such as instagram or art loan places. Second hand and auctions are also popular	
t kind of marketing works	is important to be coherent and targeted, even if more is achieved.	not paid marketing, but has A-stands and flyers and visibility of a popup	only marketed in the beginning as there was a lack knowledge. Was a long time ago, left flyers in the windshields and magazine	social media has gained popularity as it is easy to share information and interest. Direct marketing works with an already acquainted artist, but depends of the timing and process. Conversations about art bring it forth for the consumers to comprehend	
	Personality must be seen, anything from the company is drowned in the information flood	must be seen in every channel		education and comprehension	
entering the market works	networking, there is always space for new things, one must simply create and come forth	everything needs to be tried and announce oneself. Constantly have ones senses sharp	by being oneself and a lil nuts. Must be honest and unpretentious. Truth is the cruellest thing there is.	storytelling by career planning already during studies. Networks and community help are important and being part of a association could help. Creating a name and a brand take time, some make own websites and having exhibitions is important. Persistence, luck and	
difference between Turku and rest of Finland? Rest of the world?	some have been very rude and close-minded, even abusive. It is not always mere dancing on the roses, staying professional is essential.	no experience	no experience	larger cities have a more active art field. Education in Turku gives a good starting point for a career. Helps marketing oneself and bringing oneself forth. Networks are important and Turku has plenty. Student exhibitions are good experience for working in the field.	
est challenge (in targeting)	a lot of commercial skils are missing. Some operators on the field have a very narrow niche view of the field and they overanalyse. No business skills. Very negative viewpoint		biggest challenge in work is finding ones own true self, conquering anger, building a network and consciously trying and entrepreneuring	Limited resources for marketing.	
recommendations for improving (segmenting and targeting strategies)	must not only recognize, but know the clientele as well. People must be understood to be able to be sold, others have natural skill, some need to fake it with acting skills	must be patient and try everything. Education has been really helpful	best benefit for work is good health and lack of academic knowledge. Gets energy from his wife and his divine conductor. Used to keep workshops and tell people about gems	a voice of your own and brand in marketing. Clear consistency and methodicalness.	
a viable business?	is viable if you know what you are doing. Must improve in what you are already good at, do what interests	for life quality and time wise it is. Financially not yet certain.	yes. Couple has provided for themselves and have one employee. Had four at some point. Started with a big bank loan and ate a lot of cheap bananas to pay that off. Has worked 1450 Saturdays		
es mentioned		sliced.fi			
r comments	respect needs to be earned sometimes. Just be nice to eachother:)		I am a groundhog, you guys are birds flying around in the sky with a full horizon open		

part 10/10

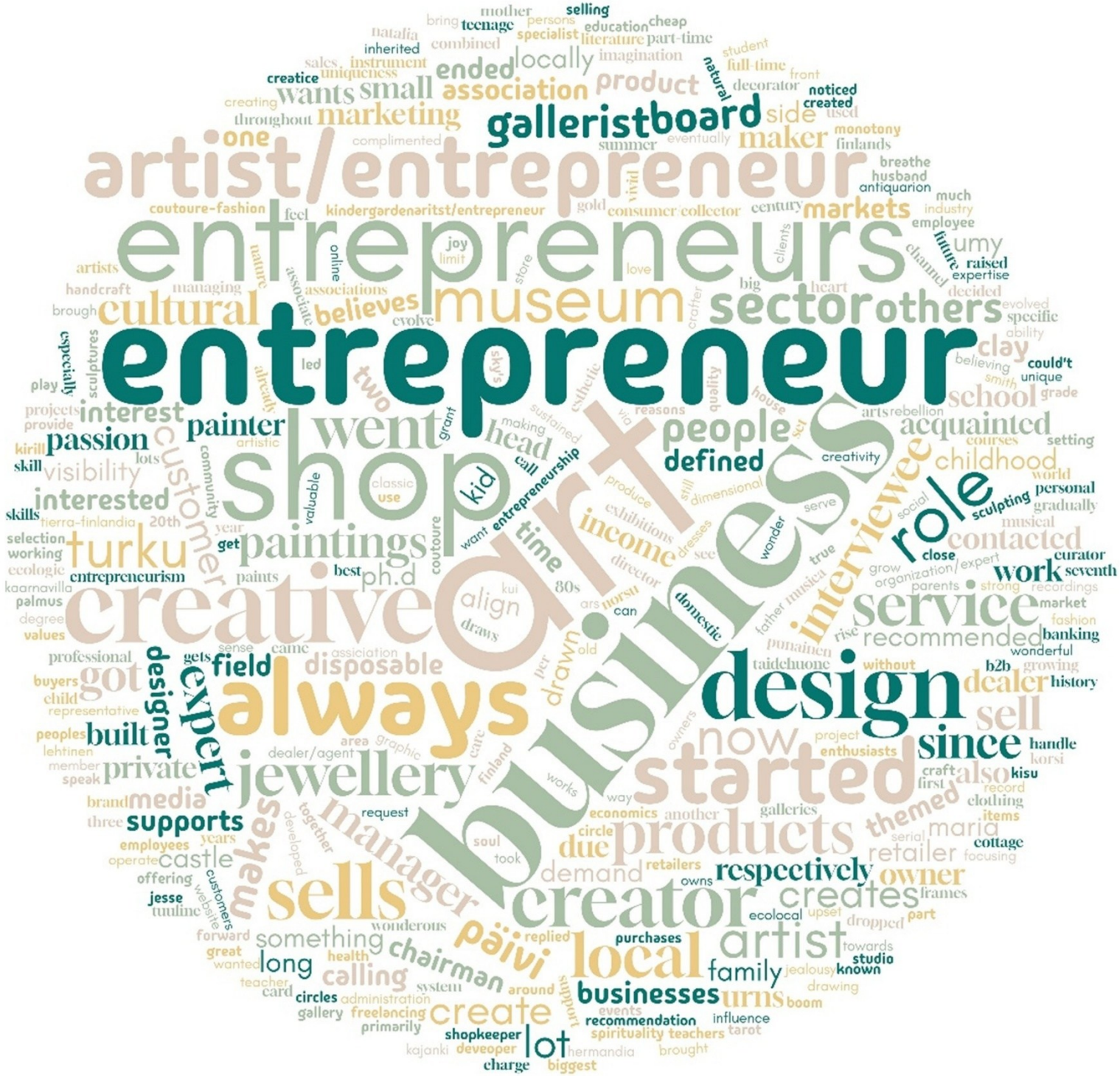
Wordcloud of the Market

04/2025

people
artist
market
important
turku
purchase
must
product
customers
business
years
shop
lot
price
can
enough
brand
something
clientele
also
entrepreneur
products
buy
design
even
marketing
sales
media
small
create
purchases
online
trending
always
local
kind
visibility
appreciation
collectors
clients
experience
artists
museum
mostly
work
creative
home
come
finland
know
needs
want
big
make
situation
process
professional
culture
association
aesthetics
already
items
provide
image
types
graphic
skills
behind
sponsored
information
finding
creating
education
sector
purposes
buyers
makers
circles
colours
acquainted
interested
interesting
course
change
look
smaller
creates
feelings
bring
since
necessity
might
sold
cheap
used
lack
easy
certain
biggest
difficult
quality
economic
grants
graphics
everything
emotional
handmade
due
beauty
piece
created
segment
generation
gain
everybody
artistic
fame
yes
tourists
soon
times
serve
events
decorating
finding
previous
themed
dresses
outside
expensive
affects
places
name
function
website
auctions
prejudices
client
seen
domestic
financial
viable
personal
now
onself
income
decorative
regular
tampere
returning
social
singular
understand
memories
production
private
time
clothing
field
strong
forth
use
interest
exhibitions
galleries
better
museums
though
targeting
emotion
service
helsinki
especially
purchasing
knowledge
commercial
customer
decision
will
gifts
companies
paintings
long
differences
example
happens
elsewhere
content
artwork
appreciated
invested
directly
bigger
buyer
well
entrepreneurial
uniqueness
businesses
easily
started
person
part
buying
b2b
without
manager
loyal
behaviour
criteria
connection
corporate
taiko
appealing
pricing
markets
consumer
stories
prices
exist
difference
whether
others
culture
association
full-time
career
skill
sophistication
aesthetics
defining
covid
already
items
provide
image
types
graphic
finland
know
role
nature
professional
process
defined
gallery
anonymity

Wordcloud of the Stakeholders

04/2025



Wordcloud of the Customers

04/2025

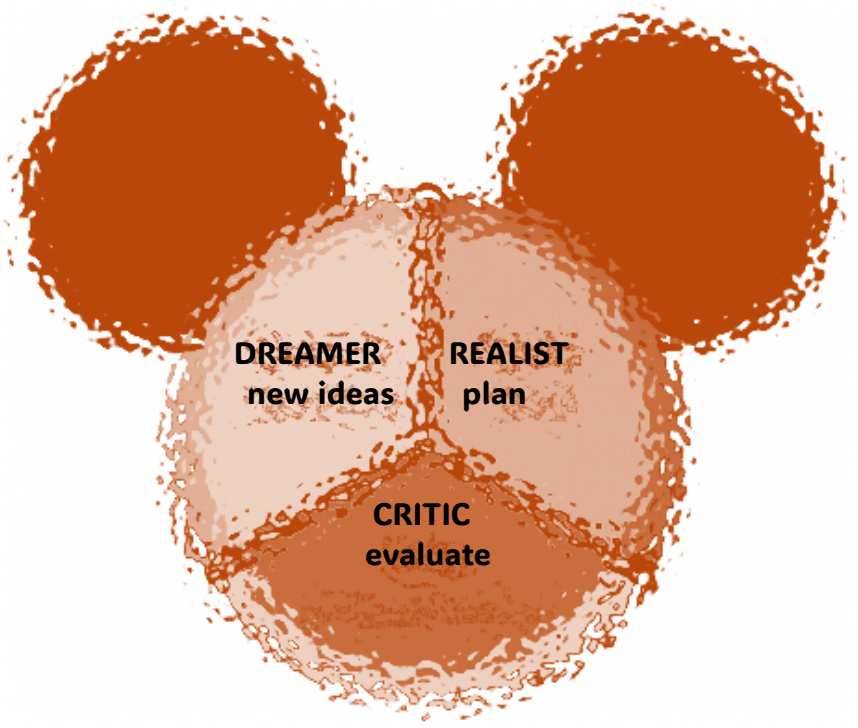
people
art
clientele
purchase
important
customer
market
buying
products
shop
sales
artists
collectors
artist
clients
buyers
museum
museums
segments
status
home
value
product
loyalty
behaviour
trending
looking
brand
culture
towards
singular
also
even
might
graphics
tourists
years
stics
make
buy
gifts
gift
price
mostly
able
lot
get
covid
fame
returning
paintings
segment
emotion
well
local
galleries
investme
can
domestic
name
marketing
online
loyal
decoratin
changed
client
bigger
characteri
person
several
beauty
however
income
purchasin
group
masses
painting
makers
seekers
conscient
anymore
gotten
values
cities
say
category
fashion
oneself
example
defining
seen
generatio
auctions
purposes
create
somethin
symbol
media
shopping
deciding
artistic
amazing
perceived
everything
started
private
potential
items
students
curious
classes
especially
degree
regular
trust
smaller
expected
restrained
process
pictures
souvenirs
ready
thought
belonging
socioecon
disappear
virtual
empower
thousand
colourful
easily
trusting
followers
near-by
multiplied
existence
acquainted
feelings
often
industry
counter
cable
purch
reasonabl
sometimes
particular
middling
sportsmanl
prints
falling
branding
ground
heritage
spread
experts
art design
broccoli
cordy
level
know
segment
foremost
purchased
hobbies
gather
clearance
purple
prioritized
consumed
work
reuse
foreign
freedom
actors
defined
knowledg
understand
happens
plexiglass
prefers
longer
outside
record
choices
reversing
recurring
invested
make
tourists
account
craftmanship
stics
financial
informed
youth
desire
women
trending
even
money
matters
always
markets
death
visitors
rising
ten
connection
interior
big
esthetics
men
culture
towards
brand
folk
appreciat
artists
threshold
economic
course
due
time
difference
strong
older
handmad
must
artwork
regulars
age
internatio
uplift
pricing
like
families
investors
building
different
social
depressio
already
cheap
parents
elderly
difficultie
physical
invests
playful
homemad freeze
although
applied
biggest
actually
remained
sculpture
professio
gets
education
opinion
criteria
fascinatio
personal
enthusias
associated
artistic
worldwide
need
small
affects
responsib
mood
crystallize
open
entrepren
affect
emotional
usually
middleaged
seniors
investing
success
critical
politicians
website
gettingg
much
memories
usage
increased
afford
users
understan
personaliz
trends
everybody
appealing
turku
returns
piece
consumer
appreciati
since
visual
part
looking
towards
culture
men
big
interior
fancy
visitors
ten
connection
rising
characteristics
look
kind

Disney Method

04/2025

Disney's Creative Strategy

By Nellie Inkinen and Olga Raski for Art Market Analysis in Turku Region



How different players (artists, galleries, buyers) view the market?

First Round:

Nellie = ✹ **Dreamer:**
It is a possibility to succeed in even absurd business ideas, a possibility for artists to provide for themselves with their passions and creativity. It is the greatest value for society culturally and economically as pricing for art is not limited by regular cost analysis. It is creation of dreams and emotions.

Olga = ☑ **Realist:**
Those who went into the field with business in mind see it as a well functioning web of cooperation and good intentions, whereas those who ended up in the field through their interest and success in art see it a more complex competitive network filled with struggle for the same limited resources.

Second Round:

Nellie = ☑ **Realist:**
Galleries sees it as purely a retailers jobs, some view it as non-professional hobby which is not even supposed to be a source of income. There is a lot of supply, a lot of makers as art is limitless and can be created without end. Investors see it as merely a possession which holds or increases in financial value.

Olga = ⚠ **Critic:**
The whole market is a scheme and an illusion, just a plot for dumb people to give up their ambitions and settle for an unfulfilling life with art as a hobby.

Third Round:

Nellie = ⚠ **Critic:**
Creating art is an excuse to hide the lack of real-life skills. It takes advantage of peoples nest-building skills and tricks them into thinking they are investing into something of value. Customers build up their ego and status with cultural investments which in real life are worthless.

Olga = ✹ **Dreamer:**
Art has existed in human history always, long prior to economics or even the concept of money. Hence the art market is a modern day possibility to fulfil the natural inclination of self-expression which is natural to us as a species.

Fourth Round (AI):

✹ **Dreamer:**
The art market is a beautifully interconnected ecosystem where every player—artists, galleries, buyers—has a unique role but shares a passion for creativity. Artists express their authentic vision, galleries act as curators of culture, and buyers invest not only in objects, but in meaning, identity, and emotion. Everyone wants to support one another, and there's a shared desire to make art accessible, celebrated, and sustainable.

☑ **Realist:**
Each group sees the market from its own needs:

- **Artists** focus on visibility, sales, and recognition while balancing creative freedom.
- **Galleries** aim for profitability and reputation, acting as mediators between creators and collectors.
- **Buyers** often value personal taste, investment potential, or status—but also convenience and trust.
  There are shared interests but also tensions: pricing, visibility, exclusivity, and expectations differ across the board.

⚠ **Critic:**
There's a lot of disconnect. Artists often feel excluded from serious market opportunities. Galleries may prioritize commercially viable art over experimentation. Buyers are confused or intimidated by pricing, jargon, or the elitism surrounding art. The system can feel gatekept, opaque, and lacking in transparency. Collaboration is more surface-level than deep.

What ideal scenarios, practical strategies, and challenges exist?

First Round:

Nellie = ✸ **Dreamer:**
Anybody could create any kind of art they prefer, and it would be visible everywhere, in clothing, applications, architecture. Art would be the status quo. It would be revalued who can be an artist and status of education or success would be eradicated. Only skill would be appreciated.

Olga = ☑ **Realist:**
Economic situation does not fully allow people to invest in self-expression what art purchase is, as the lower levels of Maslow's pyramid of the hierarchy of needs is not fully filled. People struggle to pay bills or building a sustainable financial plan for their households, and spending on non-essential is reclining.

Second Round:

Nellie = ☑ **Realist:**
You need to put in a lot of effort to create it into viable business and means of providing and is subject to the same rules as other businesses too. You need to follow a certain path to success and it is a fact that in todays society visibility and success are dependent on your brand and fame, connections or money. It might not be connected to your skills in any way.

Olga = ⚠ **Critic:**
poples atractiveess gives more value than the actual output. Artfield is used for money laundry, and hods no actual value otside of those sircles. connections n status ar the oly ways of success, those who hod actual skills are disregarded.

Third Round:

Nellie = ⚠ **Critic:**
Art market is a scam controlled by snowflakes and selected groups create and regulate the market fully in the name of absurdity and ideocracy to create value for those who believe in it.
It is even more controlled and limited with regulations as in who is allowed to create or be creative, only people with certain degrees are allowed and the law of supply and demand gets turned around and only therefore can art have value.

Olga = ✸ **Dreamer:**
everybody is creating and have surplus financial means to invest into other people's creations. The market is strong, everybody can succeed, and all are ready and willing to help and support. Market keeps growing into new nuances and niche skills and it has an amazing outcome on peoples psyches and it ends wars and depression.

Fourth Round (AI):

✸ **Dreamer:**
In the ideal world, artists flourish creatively *and* financially. There are hybrid gallery–studio–community spaces. Buyers can discover meaningful art easily—online and in person. Pricing is transparent. Artists get fairly compensated. Everyone values art as part of daily life. There's a cultural shift where art is seen as essential, not luxury. Art education and digital platforms help level the field.

☑ **Realist:**

- **Ideal scenarios:** Artists with clear brand identity and sustainable income, buyers who understand value beyond price, and galleries that mix curation with digital tools.
- **Strategies:**
  - Build partnerships (e.g. pop-ups, collabs, collectives)
  - Use digital marketing and storytelling
  - Develop tiered product/pricing strategy (prints, originals, commissions)
- **Challenges:** Time, resources, inconsistent income, limited business education, and oversaturation online. Scaling an art business is still a struggle.

⚠ **Critic:**
Ideal scenarios often rely on ideal conditions. Artists are overworked, underpaid. Buyers don't always value labor behind art. Algorithms reward speed and virality, not depth. Cultural funding is limited. Business strategies are difficult to apply without time, knowledge, or support. The idea that "art will sell itself" still lingers and holds artists back. Not every good strategy is accessible or ethical.

How artists can align business with creativity?

First Round:

Nellie = ☑ **Realist:**
As an artist you are an entrepreneur and you need to do what running a business requires – marketing, sales, business plan. Market structure gives guidance on how to operate a business and succeed. You need to create a brand, product line, understand your customer segment and market share and consistently work for it. One cannot assume that the society will provide for you just so you can be a creative.

Olga = ⚠ **Critic:**
They cannot as true creativity can only exist outside the realm of mortal desires such as paying rent or not starving to death. The only way to create art is to fully disembark from the concept of business or economy in any way and live in full creative bliss.

Second Round:

Nellie = ⚠ **Critic:**
They can't as the concept of art is fully different from the concept of business, and as their values do not coincide it is impossible for them to exist simultaneously. Creativity and art process has fully different motives for existing than business which exists within that market. The way business commercializes the art does not include the actual value of the art or the process behind it, but the cost is developed through fully different non-essential facts which is why they cannot be aligned.

Olga = **Dreamer:**
The cultural value of art is recognized and hence all creatives have available free guides and programs to teach them essential entrepreneurial skills. The network of creatives is tight-knit and opportunities are endless. All educations and courses for creative fields include as a main part education of business skills.

Third Round:

Nellie = **Dreamer:**
The system is changed so that the entrepreneurism is more supported in the art field and they are seen as parts of each other. It is considered easy.

Olga = ☑ **Realist:**
It is recognized as the fastest growing field in Finland and KLOV has launched a program to increase the business skills and networks of those working in creative fields with funding from EU. This leads to more creative businesses thriving and the hurtful ideologies about grants as only true way of creating art will be seen as it is – a freehand competition destroying silly tale which is remnant from the communistic era.

Fourth Round (AI):

Dreamer:
Art and business don't have to compete—they can dance. Artists can create from the heart and still build thriving enterprises. With the right mindset and support, pricing, storytelling, and community-building become creative acts too. Business becomes the *vehicle* for creativity, not the enemy of it.

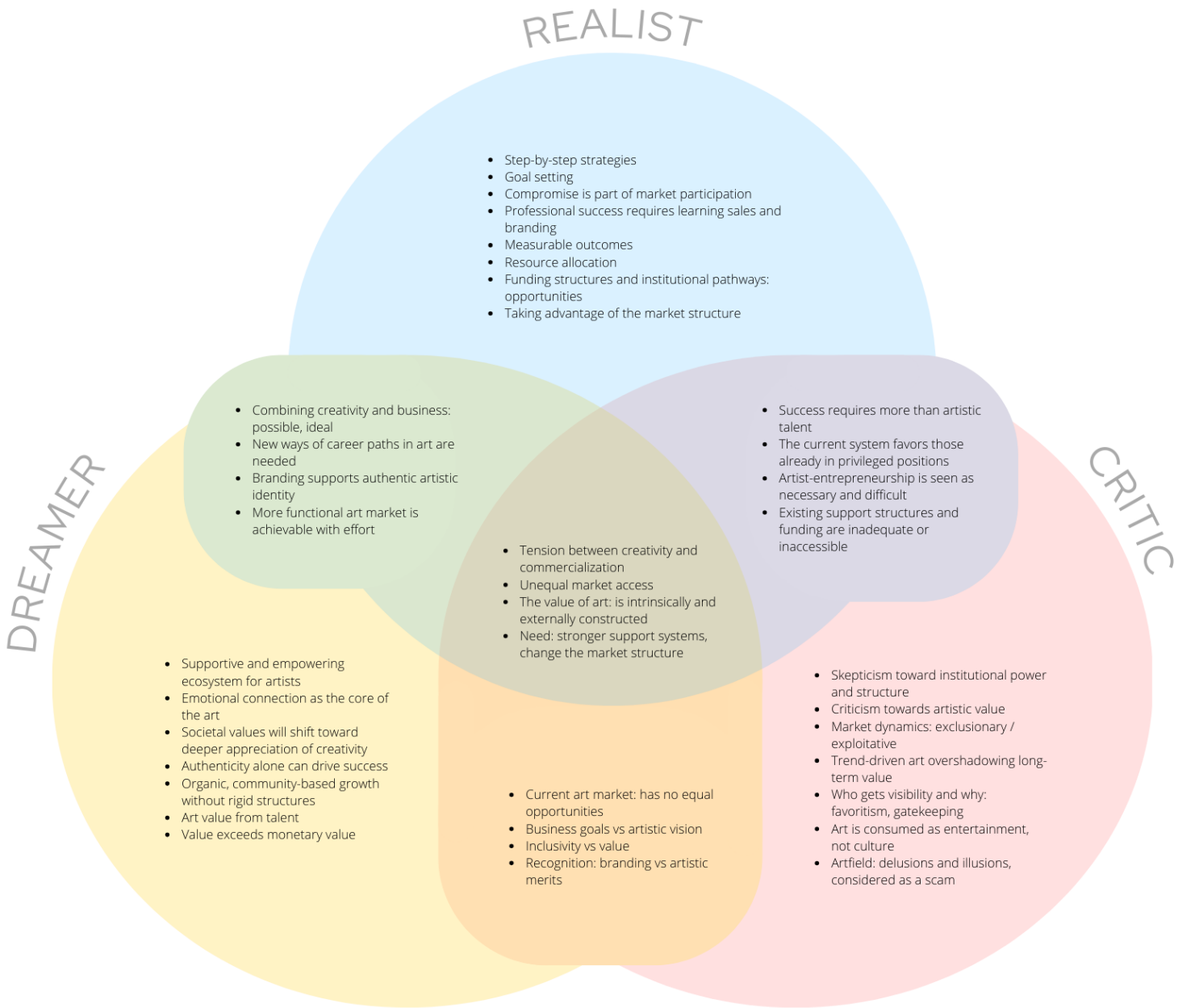
☑ **Realist:**
Alignment requires structure and clarity. Artists need:

- Defined goals and boundaries
- Understanding of value and target audience
- Time reserved for both creation and management
- Products and pricing that reflect effort and market fit
  Start small, iterate, and outsource when possible. It's possible—but takes intentionality.

⚠ **Critic:**
Creative burnout is real. Trying to "monetize everything" can kill joy. Not every artist wants to become an entrepreneur, and that's okay. There's a risk that the business lens overshadows the artistic process. Aligning the two requires constant negotiation—and even then, compromise is inevitable.

Venn Diagram on Disney Method

04/2025



AI Analysis on the Interview Data

04/2025

◇ Four Key Themes from the Interview Data

1. Market Structures and Stakeholders

This theme highlights the layered structure of the art market and the roles of its key players.

Key findings:

- The market includes galleries, artists, collectors, intermediaries, museums, buyers, events, and professional networks.
- There's a clear layered ecosystem: grassroots actors (independent artists and small galleries), larger commercial players, institutions, and international channels.
- Segmentation appears by type of actor or price level.
- In the Turku region, strong local identity and artistic community support are emphasized.

2. Customer Behavior and Buying Process

This theme gathers insights about art buyers and their motivations.

Key findings:

- Buyers can be grouped into cultural enthusiasts, aesthetic seekers, businesses, spontaneous buyers, and collectors.
- Purchase decisions are influenced by: emotion, beauty, personal experience, price, practicality, sustainability, storytelling, and artist branding.
- Buyers seek holistic experiences (e.g., exhibitions, personal contact, emotional connection).
- Art is purchased through multiple channels: direct from the artist, exhibitions, online stores, social media, art lending services, and auctions.

3. Challenges and Barriers

This theme focuses on structural and personal challenges in the field.

Key findings:

- Barriers include lack of awareness, visibility issues, marketing resource limitations, and financial insecurity.
- Many find it difficult to balance commercial strategy with artistic values.
- The grant and support systems are often seen as outdated and overly bureaucratic.
- Economic pressure affects both sellers and buyers.

4. Creativity, Entrepreneurship, and the Future

This theme explores how creativity and entrepreneurship interact in the field.

Key findings:

- Combining creativity with business is viewed as challenging but necessary.
- Many participants are driven by passion but struggle with business strategy and consistency.
- There is a recognized need for stronger branding, visibility, and product concepts.
- Entrepreneurship is seen as both a necessity and opportunity, though support structures are limited.
- The future is viewed with cautious optimism — persistence, clear planning, and visibility are seen as success factors.

👥 What are the people in the field like

- The field is made up of a diverse group: young creative entrepreneurs, institutional professionals, long-term collectors, commercial players, and hobbyists. == The field includes creative entrepreneurs at different stages of their careers, alongside institutional professionals, collectors, commercial actors, and hobbyists.
- A shared passion for art connects them, but their backgrounds and business capabilities vary greatly.
- Many work alone or on a small scale, though community and collaboration are highly valued.

🛍️ What are the customers like?

- The customer base is equally diverse: aesthetes, emotional buyers, gift purchasers, collectors, tourists, and companies.
- Purchase motivations include emotional connection, uniqueness, price, visual appeal, brand, and personal relevance.
- Most buyers are private individuals, but B2B potential is growing.
- Customers are drawn to approachable, authentic, and value-driven art.

📈 Is the field viable?

- The art field is viable, but it demands constant adaptability and self-driven development.
- The market exists — but to benefit from it, creatives need strategic and commercial understanding.
- Artistic skills are high, but business competence is often fragmented.
- The future looks hopeful if the field gains visibility, support, and evolves alongside buyer expectations.

🔍 Summary of the Research

This research explores the structure, dynamics, and challenges of the visual arts market in the Turku region, with a specific focus on how artists and professionals operate within it. The aim was to understand the mechanisms of the market, the roles of key players, and the motivations of both buyers and sellers. Through qualitative methods — primarily semi-structured interviews with a diverse range of participants — the study provides a multi-perspective analysis of the local art ecosystem.

A total of [insert number] stakeholders were interviewed, including artists, gallery managers, intermediaries, museum representatives, designers, art consultants, collectors, and buyers. Their insights offer a layered and realistic picture of how the art market functions on a local scale and what barriers and opportunities exist within it.

Key Findings

1. **Market Structure:**
   The visual art market is made up of interconnected yet highly fragmented layers. It ranges from grassroots artists and small galleries to large institutions and international auction houses. Many participants highlighted the difference between institutional recognition and independent, self-directed practice. The local art scene in Turku is seen as active and community-driven, supported by a strong artistic education system and cultural initiatives.
2. **Stakeholders and Roles:**
   Artists, gallerists, buyers, curators, and cultural institutions each play a unique role in shaping the market. Artists often operate independently or through informal networks. Some manage their own sales and marketing, while others rely on institutions or gallery representation. Buyers range from art enthusiasts and collectors to casual consumers and businesses. There is a growing need to clarify roles and expectations within the ecosystem.
3. **Customer Behavior and Segments:**
   Customer motivations are highly emotional and varied. Art is often purchased for aesthetic pleasure, personal meaning, or to support local creators. Price, uniqueness, connection to the artist, and presentation are all influencing factors. Buyers are not always loyal to specific artists, but some build lasting preferences. The most common customer profiles include emotional buyers, spontaneous visitors, culturally engaged citizens, and collectors.

4. **Challenges and Barriers:**
   Major challenges include low visibility, limited business know-how among artists, unclear pathways to market entry, lack of marketing resources, and preconceived notions about art being elitist or inaccessible. Institutional support is often bureaucratic and hard to navigate. Additionally, commercial success is seen as difficult to achieve without compromising artistic integrity.

5. **Opportunities and the Future:**
   The field offers potential for those who combine artistic vision with structured planning and brand development. Community, collaboration, and authenticity are core values that resonate with both creators and consumers. Interviewees agreed that clearer communication, stronger positioning, and better business support could increase the viability and sustainability of art careers in the region.

Overall Conclusion

The research reveals that the Turku visual arts market is vibrant but fragmented. It is driven by passion and community values but challenged by structural and financial limitations. To thrive, both emerging and established actors must navigate between creativity and entrepreneurship, rethinking how art is produced, shared, and valued. The findings contribute to a broader understanding of how local creative markets operate and offer practical implications for artists, institutions, and policy makers alike.

Note on Chart Data Interpretation

The percentages presented in the charts are not based on raw numerical data from the interview transcripts, but are instead illustrative estimates derived through qualitative analysis. They reflect the frequency and emphasis of recurring themes in the interview material. The following approach was used:

How the figures were determined:

1. **Interviewee Roles**
   From the interview dataset, the approximate distribution of roles was identified as follows:
   - Artists (independent creators, designers, visual artists): approx. 6
   - Intermediaries (galleries, agents, curators, resellers): approx. 4
   - Institution Representatives (museums, cultural organizations): approx. 3
   - Buyers/Collectors: approx. 2
2. **Key Challenges in the Art Market**
   Themes were noted based on their frequency across interviews:
   - Visibility/Marketing: mentioned in most interviews (7 mentions)
   - Financial Viability: a widely shared concern (5 mentions)
   - Access to Buyers: repeatedly raised, especially regarding new artists (4 mentions)
   - Lack of Business Skills: mentioned in several responses, often indirectly (3 mentions)
3. **Customer Purchase Motivations**
   The motivations behind purchasing art were analyzed based on participant responses:
   - Emotional Connection: strongly present (6 mentions)
   - Aesthetic Value: emphasized in several responses (5 mentions)
   - Support for Local Art: particularly mentioned in relation to museums (3 mentions)
   - Investment or Practical Use: less common, but still appeared (2 mentions)

These figures are not exact counts, but rather indicative frequency estimates derived from qualitative analysis. Their purpose is to illustrate how certain themes were emphasized in the material.

Market SWOT

04/2025

Market SWOT by AI

04/2025

STRENGTHS

- Strong local identity and community support: The Turku art market has a close-knit network, and there is a strong emphasis on supporting local artists.
- Diverse range of artists and creative entrepreneurs: The market includes both traditional artists and design-focused creatives.
- Growing interest in craftsmanship and uniqueness: Customers value unique, locally-produced artworks.
- Utilization of digital channels: Artists and galleries are leveraging websites and social media for branding and customer outreach.
- Recognition of the creative sector's potential: Increasing awareness of the link between art, business, and cultural significance in the economy.

WEAKNESS

- Lack of business knowledge: Many artists struggle with commercializing their work and pricing their art sustainably.
- Fragmented art market: There is no clear distribution system connecting artists with buyers efficiently.
- Traditional sales channels in transition: The role of physical galleries is shifting, yet they still hold importance.
- Uncertainty in financial support: Grant systems do not always align with commercial art aspirations, and private funding options are limited.
- Limited knowledge of buyer decision-making factors: There is little research on customer behavior and purchasing motivations in the art market.

SW
OT

OPPORTUNITIES

- New sales channels and digital expansion: E-commerce and social media can open up new markets for artists.
- International market potential: Finnish art has an opportunity to gain traction abroad, especially with its unique and sustainable design elements.
- Integration of art into corporate business: Companies could support artists by incorporating art into their branding and office spaces.
- Improved customer insights: Analyzing customer segmentation and purchasing behavior can help artists and businesses refine their marketing strategies.
- Collaboration and networking: Strengthening connections between artists and other market players could lead to more commercial opportunities.

THREATS

- Economic uncertainty and changes in consumer behavior: Inflation and financial instability may reduce consumers' willingness to invest in art.
- Competition from mass production: Industrially produced decorative elements could overshadow handmade art.
- Unstable grant systems: Changes in funding structures may limit artists' ability to grow their business.
- Branding and marketing challenges: Without clear strategies, artists risk remaining invisible in the market and losing customers to competitors.
- Evolving consumer preferences: Buyer behavior is constantly changing, and the art industry may struggle to adapt to emerging trends.

PESTLE Analysis

PESTLE Analysis table from the market overview + reflection to case companies — **Date: 11/04/2025**

		FACTOR	DETAIL	TERM	DETAILS OF THE IMPACT KIVIKOI	DETAILS OF THE IMPACT OLGA KATARIINA RASKI
POLITICAL	P	Art is appreciated by the government	In a culturally rich society art is appreciated	LONG (+3 years)	Negative impact: the appreciation comes in the form of exclusive support for selected	Negative impact: the appreciation comes in the form of exclusive support for selected
		Finnish grants system	Finland provides grants to selected artists, removing them from general capitalistic supply-and-demand competition	LONG (+3 years)	Negative impact: it distorts the market, restricts free competition and growth	Negative impact: it distorts the market, restricts free competition and growth
		Art is taught in elementary schools	It is decided politically that arts are an important part of school educational system from a young age	LONG (+3 years)	Positive impact: appreciation for arts comes from understanding and experience	Positive impact: appreciation for arts comes from understanding and experience
ECONOMIC	E	Purchasing power	Price is one of the biggest barriers to buy art products	MED (1-3 years)	Negative impact: excludes customers, reduces accessibility	Positive impact: more demand for the small and cheaper products
		Recession	Art is according to many sources the first thing to cut from the budget	MED (1-3 years)	Negative impact: no affordable product range or products based on utility	Indifferent impact: has not affected the consumer behaviour at least yet
		Market fragmentation	There is no clear distribution system and/or it is exclusive	LONG (+3 years)	Indifferent impact: makes buying and selling ART difficult but nothing else	Indifferent impact: makes buying and selling ART difficult but nothing else
		Rising operational costs	Increasing costs of everything	MED (1-3 years)	Negative impact: increased costs for operating business, difficult scalability, smaller profit	Negative impact: higher costs eat profits
SOCIAL	S	Increased travelling within country and abroad, tourism	People are travelling more and exploring within their country as well as abroad, even with medium to low income people can afford travels	MED (1-3 years)	Positive impact: new customer flow	Positive impact: product brand is tied with the city of Turku and tourists are a customer segment
		Support organizations and entrepreneurial associations	culture of support, training and collaborations through professional networks	LONG (+3 years)	Positive impact: networks, collaborations and marketing	Positive impact: creates good networks even though timeconsuming
		Increased interest for handmade utilities	value for unique products, emotional connection and tailored items	MED (1-3 years)	Positive impact: allows creativity and brings a customer stream to a microcompany	Positive impact: allows creativity and brings a customer stream to a microcompany
		Stigma about commercialized art	Art as business is still considered a partly negative phenomenon in Finland	LONG (+3 years)	Negative impact: can hinder professional growth or effective marketing	Negative impact: can hinder professional growth or effective marketing
		Not enough business studies in universities for art	Art universities don't provide enough entrepreneurial education to their students, impairing the market	MED (1-3 years)	Indifferent impact: it negatively affects the market but gives an advantage to business students	Indifferent impact: it negatively affects the market but gives an advantage to business students
TECHNOLOGY	T	Arising tech platforms	Art is increasingly bought from online, visibility through SoMe platforms, fast interaction with stakeholders, budget friendly	LONG (+3 years)	Positive impact: channel for majority of communications (marketing & sales)	Positive impact: social media has been used fully for free and has brought in customers and created visibility
		Artificial Intelligence	People view it as a competitor for creators as it makes creating "art" free and available to anybody	LONG (+3 years)	Indifferent impact: can´t replace a physical product... yet	Indifferent impact: may repel some costumers from paying for art or it will increase appreciation for handmade products
		Advanced technology	A basic phone is almost enough for quality brand material and laptop for running a business, no need or expensive equipment or professionals	LONG (+3 years)	Positive Impact: can work independently	Positive impact: operations for small investment
LEGAL	L	Art intellectual property (IP) framework	Licensing and patents for the immaterial property	LONG (+3 years)	Indifferent impact: No products yet to utulize the impact	Positive impact: protects the work from theft and unpaid usage
		Tax system	Lower tax rate for art products, tax relief for micro companies, grants are non-taxable income	LONG (+3 years)	Positive impact: reduces the price of products, grants	Indifferent impact: no benefit from lower tax rate for art as products are not rated art but tax relief as micro company
ENVIRONMENT	E	Intrest in sustainability	Growing awareness and emphaty towards sustainabilityimpacts purchase decisions	LONG (+3 years)	Positive Impact: Kivikoi's recycled materials	Indifferent impact: not directly related
		Trends of recycling	People preferring anything that doesn't increase global waste	LONG (+3 years)	Positive Impact: Kivikoi's recycled materials	Indifferent impact: recycled materials have been taken into account
		Nature is trending	Green thinking and human connection to nature is an especially strong theme in Finland	MED (1-3 years)	Positive impact: brand theme	Positive impact: olga artwork includes a lot of nature themes